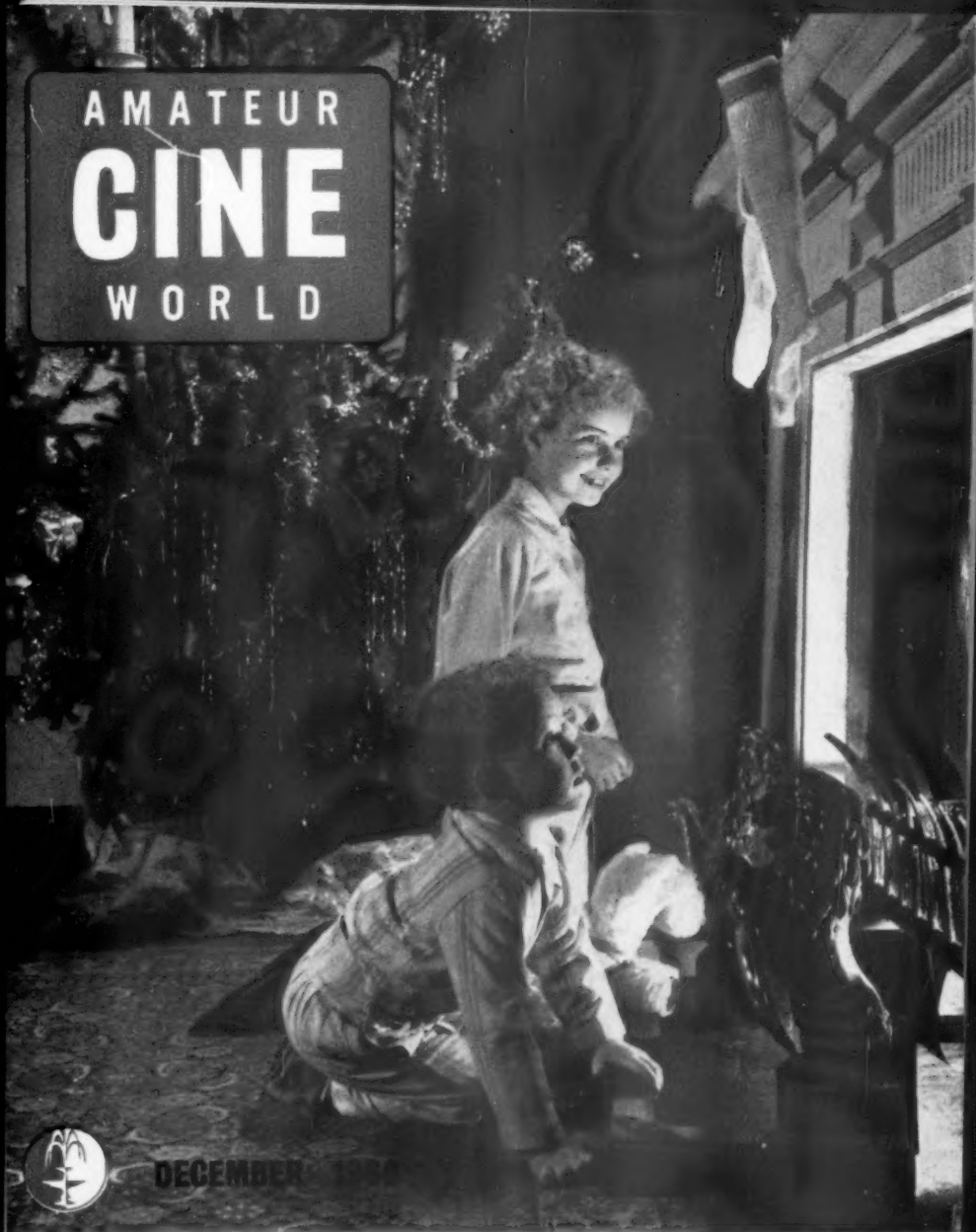


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*Indicates 1-reel version only.
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Print quality is exceptionally good

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"Stage Coach Outlaws". Gun smoke and fists all the way. B.W. 16mm. Sound (1-r.), £8. Silent £3. 8mm. £3.
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THE UNUSUAL—THE DANGEROUS, films by the famous producer—George Michael of Africa. "Trapping a Lioness", "We Capture an Eagle", "Catching a Giant Lizard", "Wild Animals of S. Africa." (1-reel each). B.W. Silent. 16mm., £3. 9.5mm., £4. 8mm., £3.

All films listed in this column 4 mins. each (except where stated), SILENT only. Prices see below.

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16mm., 100ft.	Col. £6 10 0	B.W. 37 6
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model, £5 5.-, 275 watt lamp, extra 10 6 each. 500 watt lamp, extra £17 6 each.

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2-lamp bar-light unit for standard E5 reflector photo-floods. Overall size of unit 13 x 2 1/2 x 7 1/2 in., weight 1 1/2 lb. There is a rubber-covered camera platform and screw fitting to the tripod bush, and a comfortable well-positioned handle. An exposure table for 275 watt lamps is incorporated. Price £2 9 6.

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Mobile lighting unit fitting the camera tripod bush. Flexible arms, 3-way switch for OFF, DIM or BRIGHT, 4-bar model, £7 7.-, 2-bar



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No. 2 50 x 40 in.	£7 0 0	£7 7 6
No. 3 63 x 47 in.	£12 10 0	£13 10 0

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A screen with fully automatic opening and closing. Fully protected in wooden case with lid when closed.

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Bolex C8SL , f/2.5 fixed focus Yvar lens. Built in exposure meter, single filming speeds. Ever Ready Case	£36 10 0	
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Zeiss Movinette 88 , f/2.8 fixed focus lens. Built in semi automatic exposure meter	£24 10 6	
Bell & Howell 605B , f/2.5 lens. Turret position for second lens, 5 filming speeds geared footage counter	£29 10 0	
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Cine Kodak Eight Model 20 , f/3.5 lens. Single filming speed	£10 10 0	
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16mm. CAMERAS		
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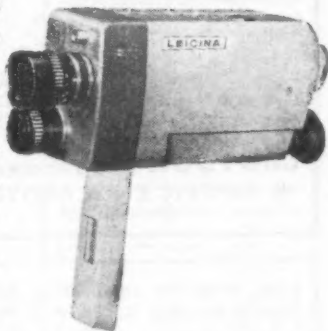
Film reserve and aperture setting constantly visible in the finder field.

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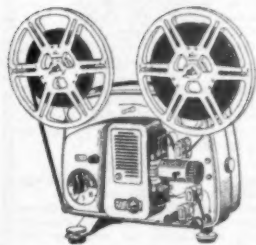
Cable release bush for single frames and long runs. Hand-grip which folds to protect release button, when not in use.

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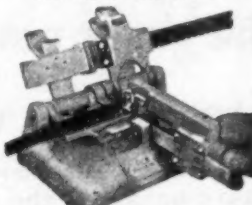
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Complete with pistol grip and wrist strap. £81 7 6

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BOLEX D8L CAMERA

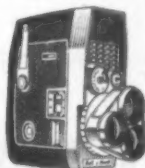
Triple lens camera, with built-in exposure meter, variable speeds, and fading device. With f/1.8 Yvar ... £89 4 6

2 MINUTES

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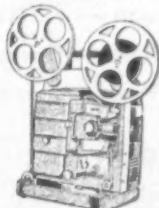
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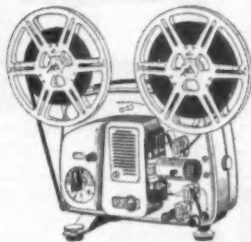
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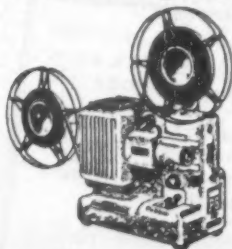


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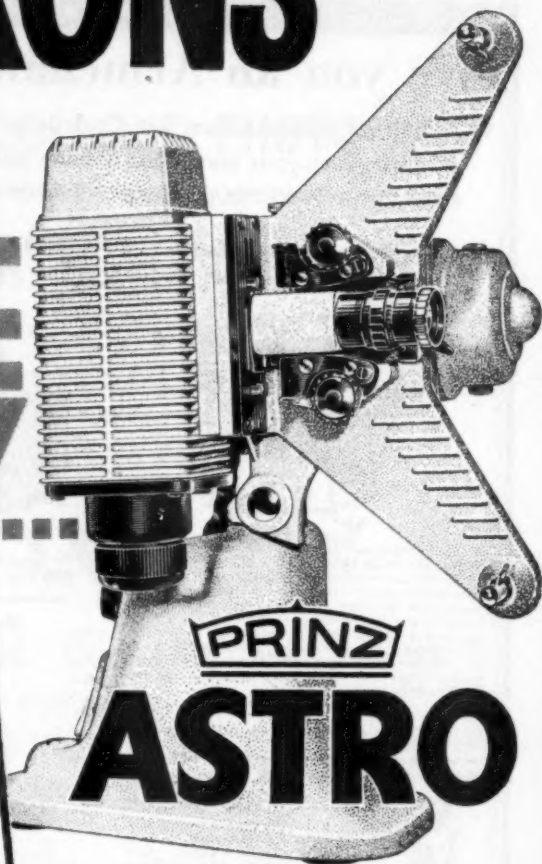
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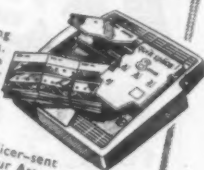
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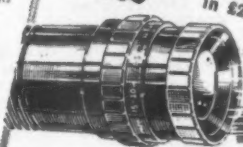
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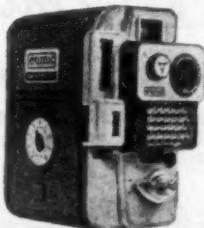
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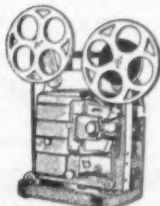
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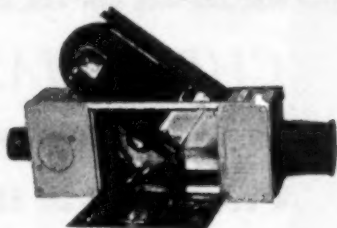
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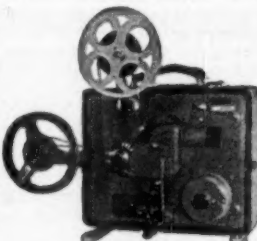
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In addition we can offer reconditioned ex Air Ministry L516 Projectors, finished in brown ruxine and complete as described for new projectors at above with same 6 months' guarantee at £68. H.P. terms and part exchanges invited.

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We can supply all new L516 Spares from stock. State requirements. Photo electric cells, £3 0 0. NEW.



AROUND CHRISTMAS— HOW NICE TO KNOW A BOLEX OWNER*

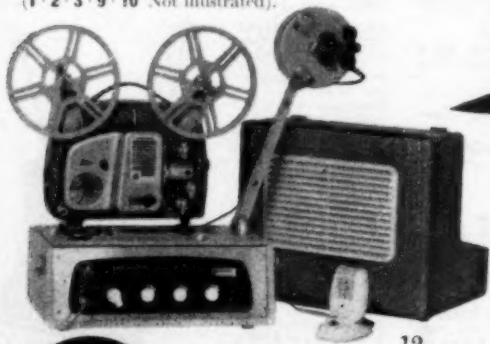
For him, so many gifts to choose from . . . prices from a pound or so upwards . . . and any of them sure to be welcomed by a man who takes his filming seriously. Which, since he's chosen to own the finest cine-camera in the world, he obviously must be. (If you are a Bolex owner, this would be a good page to leave open. Just casually.)

1 13mm f/0.9 lens £65 2s. 0. The fastest lens for 8mm in the world. **2** 5.5mm wide angle lens The widest wide angle lens for 8mm. Focussing mount £44 15s. 2. Fixed focus £26 14s. 9. **3** 6.5mm wide angle adaptor lenses from £17 8s. 9. for attachment to specified standard lens. **4** Anamorphic attachments for making wide screen movies from £33 0s. 4. **5** Leather carrying cases from £1 12s. 0. **6** Pistol Grip £6 13s. 9. **7** The most versatile 8mm titler £31 10s. 0. complete. **8** Proirect automatic parallax corrector for ultra-close accuracy £10 19s. 9. **9** Lens hoods from 14/6. **10** Cable releases from 9/7. **11** Pan Cinor 40 zoom lens £99 19s. 6. complete with reflex viewfinder, full split image rangefinding; focal length variable between 8mm and 40mm. **12** Sonariser unit £90 0s. 0. complete with microphone, loudspeaker cable etc. Gives sound on 8mm magnetic stripes. **13** Synchroniser unit for MBR projector from £16 0s. 0. synchronises your tape recorder with projector. **14** Tripods from £30 4s. 6. (**1** · **2** · **3** · **9** · **10** Not illustrated).

13



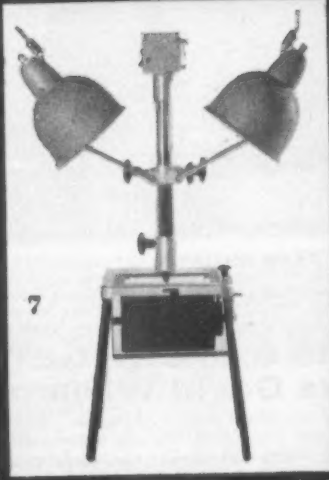
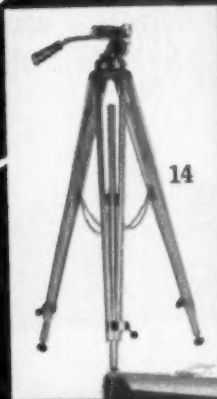
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12

BOLEX BUILT LIKE A WATCH and made in Switzerland

CINEX LTD BOLEX HOUSE SOUTHGATE LONDON N14 FOX LANE 1041 (6 LINES)



Back from Prague, camera expert David Williams
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***WHO IS DAVID WILLIAMS?** Ten years ago, David Williams started importing foreign cameras and photographic equipment. Being an enthusiast and a brilliant photographer himself, he chose his imports with dedicated care. Soon camera shops all over the country were asking him

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"THIS CAMERA GETS MY U CERTIFICATE!" says David Williams

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See the ADMIRA 8F at your camera shop.

ADMIRA 8F

Mirar f. 2.8 12.5 mm. fixed focus.

Sprocket drive feed and take-up.

Claw to gate ratio: 5 frames.

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stop device, $7\frac{1}{2}$ ' of film per wind.

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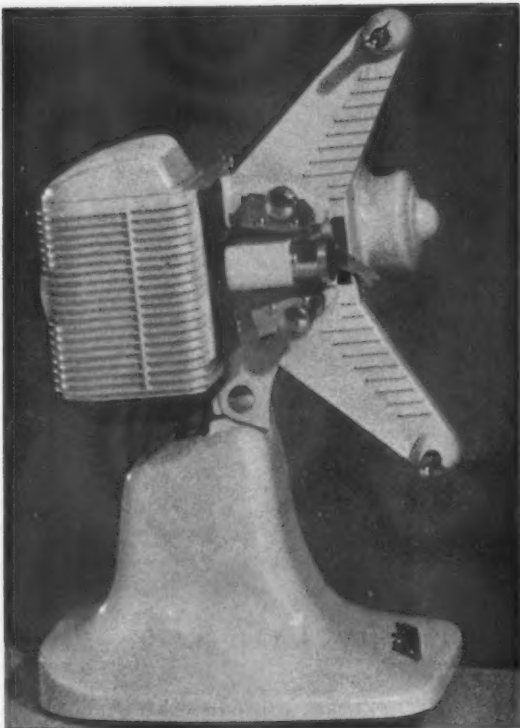
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2/2

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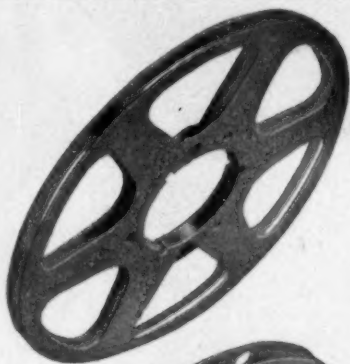
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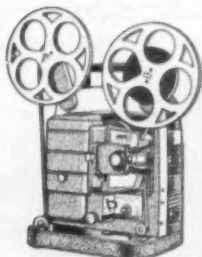
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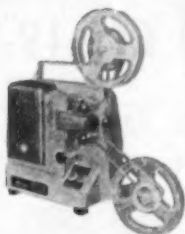
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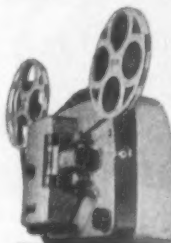


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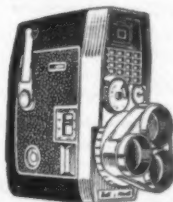
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Projector

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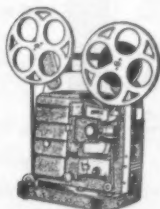


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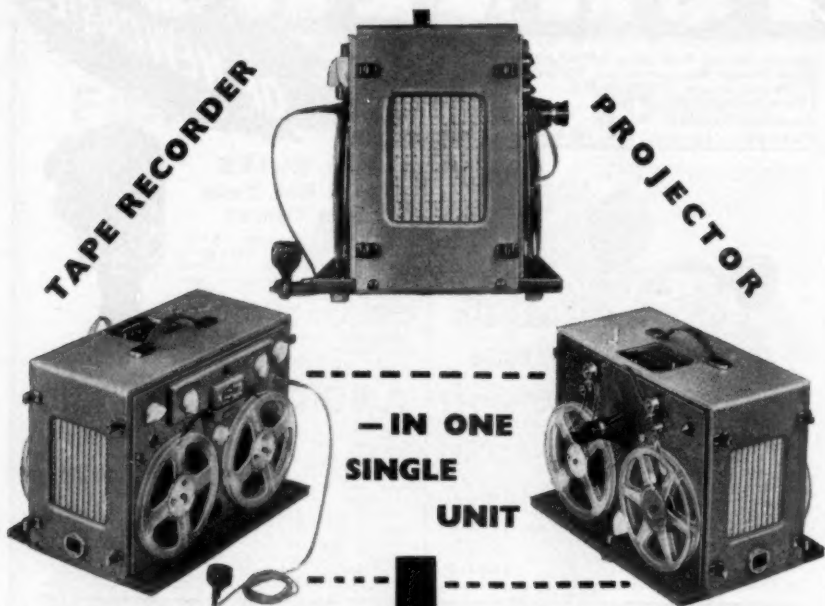
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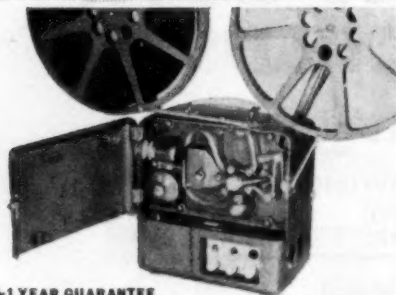
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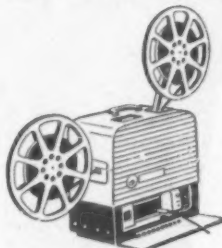
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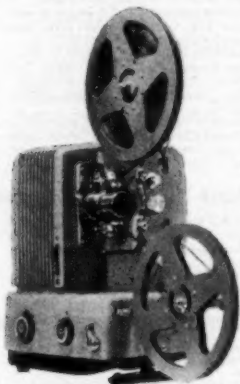
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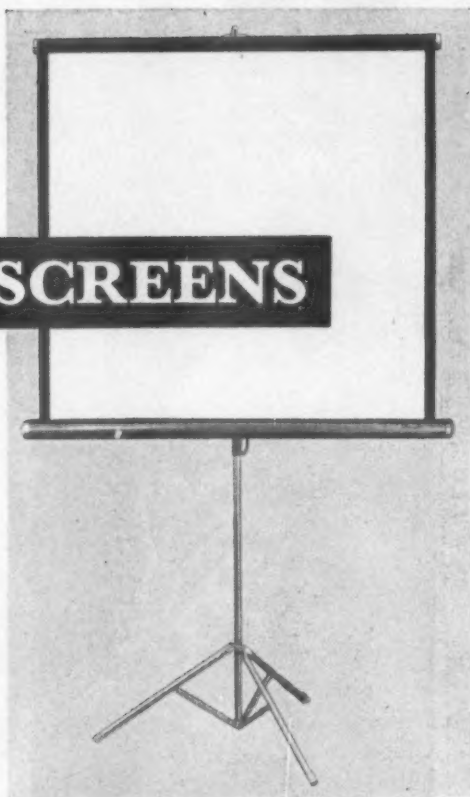
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Mr. Mountfort afterwards said: "We had no 'second chances' with bird-song—it had to be right first time, every time. We often recorded under the most appalling conditions, where an inferior tape might have let us down. With its dependability and the complete absence of flaws in its recording quality, Emitape always gave us superb results and without a trace of background noise."

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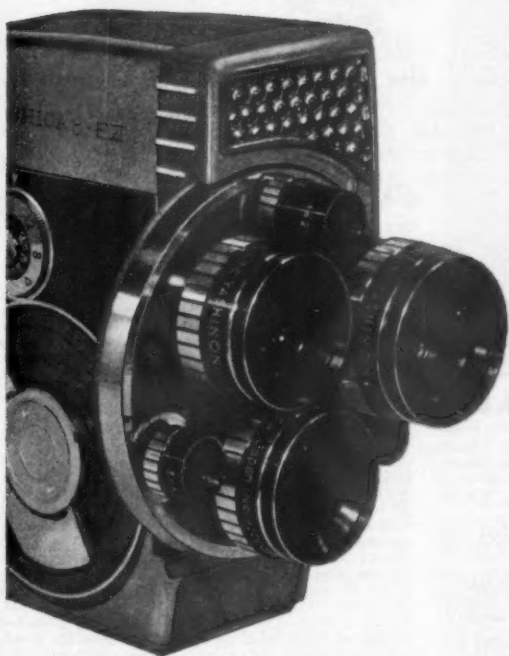


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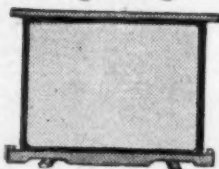
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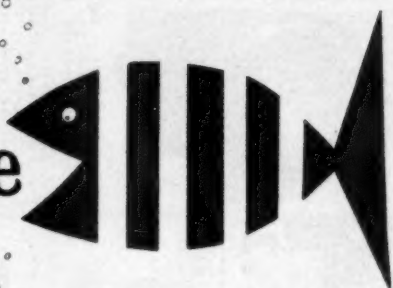
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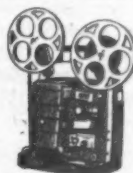
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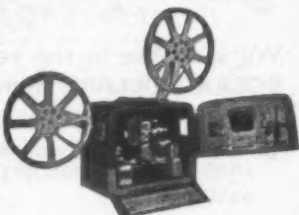
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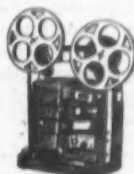
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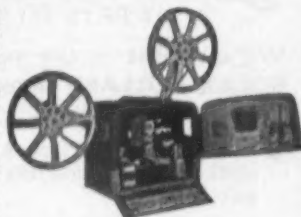


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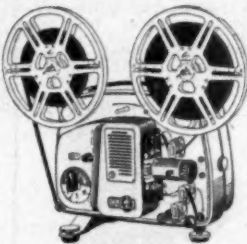
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VOLUME 24 NUMBER 7, DECEMBER 1960

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Christmas Greetings to Movie Makers Everywhere

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Pelling & Cross Ltd.	642	Kirkham Film Service Ltd.	696
Penrose (Cine) Ltd.	637	Northern Camera Exchange Ltd.	714
Photax (London) Ltd.	641	Ranelagh Cine Services	714
		Spears	714
		Leicestershire	
		Jessop, F. E.	714
MIDDLESEX		SCOTLAND	
Colour-Technique	702	Microfilms Ltd.	717
Dixon Studios Ltd.	618, 619	20th Century Movies	691
Newstead, L. J., Ltd.	646	WALES	
Northumberland		Gnome Photographic Products Ltd.	642
Turners of Newcastle Ltd.	633, 716	OVERSEAS	
Nottinghamshire		The Bargain Stores (Gibraltar)	716
Heathcote, P., Ltd.	708	Elmo Co. Ltd. (Japan)	638
Surrey			649
Croydon Cine Exchange	614		
Gowlands Ltd.	713		
K.G.M. Electronics Ltd.	704		
Tyer & Co. Ltd.	713		
Sussex			
Butterfield Photographic Products	702		
Camera Shop	717		
Cine Accessories (Brighton) Ltd.	703		
King, John, (Films) Ltd.	700		
Warwickshire			
Midland Film Library	714		
Sankey, R.	708		
Watsofilms Ltd.	708		
Yorkshire			
Brook, H. N., Ltd.	714		
Saville, John & Sons	647		
Sheffield Photo Co. Ltd.	648		

A.C.W. DECEMBER

The Widening Pattern of Amateur Film Making

This month two of our contributors have some rather harsh things to say of the Institute of Amateur Cinematographers' London Amateur Film Festival, and of the films which were shown during the course of it. The results of every film competition invite criticism, the Ten Best no less than any other. Indeed, the bigger the contest, the bigger the target. A considerable part of the attraction of a show of prizewinning films for the movie maker is the opportunity it provides him of pitting his own judgment against that of the selectors. Audiences composed of members of the public, however, are rarely concerned to vindicate an opinion. They seldom have one to vindicate. Their sole yardstick is the degree to which they have been entertained or moved.

Entertainment for the practising movie maker is something more than passive reception. He participates in a different degree, though not necessarily more deeply, in what goes on on the screen, and it is this difference between his attitude and that of the non-specialist that is at the root of the criticisms levelled at most amateur film competitions. Now controversy has boiled up afresh over the IAC competition and the outlook which its critics detect behind the judgments.

One of the points of issue is the suggestion that amateur cine clubs might be invited to assist with the preliminary judging. In making the proposal Mr. Ivor Smith was possibly doing no more than thinking aloud and sounding the views of the Festival audiences. It could well be that it was an unpremeditated cry from the heart born of the burden which the judges have to bear. But although anyone who has had any hand in the judging of a large scale competition will understand and sympathise, we feel that Mr. Smith was unwise to have gone even as far as this without also giving some indication of the standard of critical capacity expected of the selected clubs.

With all respect to amateur cine societies, no one will suggest that each and everyone is capable of the task. Many readily admit that they are themselves in need of instruction. All—if they are functioning successfully—are *learning* all the time.

Again it is no denigration of the clubs to point out that such a scheme would reduce the authority of the Institute. The clubs affiliated to the Institute are expressly invited to enter for the competition. To invite them also to act as judges of the work of their fellows, whether club members or not, is to reduce the IAC to a club contest.

Nevertheless, the burden must be shared. Double Run reports: "the volunteer judges at the preliminary judging sessions were having to spend summer evenings *looking at films*". The inference he intends by his emphasis on the last three words is unmistakable, but there is another side to the picture. There are other less onerous and more profitable ways for the volunteer who has no stake in the IAC—for it is an organisation of volunteers—to spend a summer evening. To imply that those who bear the brunt of the administration are not wholly dedicated is to do them an injustice.

One hears a lot about the "dedicated" amateur film maker but all too little of the dedicated amateur who works behind the scenes in other ways, for the results of his efforts are less obvious and certainly less spectacular. Even so, willingness to spend long hours in the service of fellow amateurs is no

armour against criticism. One of the reasons for that criticism is the Institute's interpretation of its functions. Its literature states that it is "organised by amateurs for amateurs". On the surface this is a compelling selling point, but in fact there is very little virtue in such exclusiveness. Few amateurs are in a position to brush aside the advice of the professional whose very livelihood depends on doing well the kind of jobs the rest of us do for pleasure.

The operative word in the IAC's declaration is, of course, "organised"—that is to say, the day to day administration and functioning of its affairs. Outside these it *does* from time to time call on the services of the professional—for the final round of its competitions, for example; and its President, George H. Sewell, himself a professional with a profound understanding of the amateur, has for years exerted himself in its interests.

But the time has now surely come when the Institute would do well to recognise the widening pattern of amateur film making, without for a moment deviating from its duty to serve primarily and all the time the ordinary amateur, on whom the amateur film movement depends. Ultimately, indeed, the latter benefits from the activities of those for whom film making is more than a hobby, just as they do from his.

One thing, however, must be made quite clear. We suggest *enlarging* the framework, not altering it. As now constituted the Institute has achieved first place among organisations of its kind throughout the world. Any departure likely to diminish the unique spirit which animates it cannot be entertained. Every member who has attended the Institute's annual dinners will know what we mean by "unique spirit". For us this is one of the most looked forward to functions of the cine year. There is a warm friendliness here, and the stimulus which comes from exchanging views with fellow enthusiasts away from the acerbities which so often are only just below the surface at film shows.

It is difficult to over-estimate the value of personal relationships and goodwill in a body such as the Institute, but it is also fatal to do so. On the practical plane, when events are on the march one must march with them, a dictum which—as the somewhat cryptic announcement at the foot of this page may perhaps indicate—we ourselves have taken to heart.

But having said all this one must in fairness add that expansion within the Institute depends as much on the membership as it does on the administration. It is too much to expect of anyone that he should give up the *whole* of his spare time to the voluntary service of his fellows. Yet many IAC officials do. The need now is for a yet larger membership which will make possible paid, whole-time assistance in the smooth running of what is already a very large organisation. Amateur cinematography needs the Institute as never before, if only because the ramifications of narrow gauge cinematography are now becoming so widespread. It needs the disinterested voice and leadership which the Institute supplies. It needs a body which can talk on equal terms to the rapidly growing trade. These services it has consistently supplied in the past as far as its strained resources would permit. It could, and we are confident, will do more with full backing from the amateurs it represents.

Not long to wait now for AMATEUR CINE WORLD WEEKLY

Full details in next month's issue.

If like Cheshunt C.C., members of which are here seen engaged on a titling session

You Care a Tittle About Your Titles

remember that even the most inexpert lettering will be all the better for attention to layout.

By E. H. BUTLER and S. C. KIRBY



Photo: Hertfordshire Mercury.

ONE picture, they say, is worth a thousand words. But even a picture sometimes needs a word of explanation, and in cine work that "explanation" has either to be a title for the film that follows or a sub-title to clarify something in it. We can't all be Murnaus and produce a film like *The Last Laugh* which tells its story, clearly and adequately, without a sub-title. Yet it is within the compass of all of us to make films which possess neat and attractive sub-titles.

Not long ago the Editor of *A.C.W.* wrote that one way to tell an amateur film was by the quality of its sub-titles; and one doesn't have to think very hard to realise that there's a mountain of truth in that statement. What, then, is to be done about it? Use the founts of felt lettering? Or plastic letter sets? Or transfer sheets? Or stencils? Or write your own?

It's all a question of preference (and pocket!). A film about a small boy's visit to the zoo, for instance, might be all the better for the sub-titles being printed in a childish hand. A holiday film could have written sub-titles, as if they were part of a letter to a friend. But sooner or later most people turn their hand to more ambitious productions and, if there is no sound accompaniment, sub-titles will be needed. That's when your titling, unless most carefully done, will let you down.

Whether you write your own little cards or use made-to-measure letters bought by the set, it is essential to have some knowledge of layout. If a title is to look good, it should have equal margins to the left and the right and a slightly deeper margin at the bottom than the top. The centre of the block of lettering should be slightly above the centre of the title card.

Your lettering will look odd if you have more space at the top than at the bottom, and a single-line title will appear to be off-centre if you aren't careful. In such cases, when arranging the lettering, start from the middle and work outwards.

Indentation of the first line is purely a matter of taste, but in general a sub-title will look better if you do indent. Some people prefer not to do

so, and instead start with a "drop letter", as is often done with the first word in a new chapter of a book. In such a case, the drop letter should occupy approximately the depth of two lines and the remainder of the word should be in small capitals. But there is a growing dislike among layout artists and printers for the drop letter, so perhaps it will be better, in the long run, to do without it.

Never put a full stop at the end of the last sentence in a sub-title; it suggests finality, whereas the purpose of a sub-title is to lead into the picture. And in any case the lettering looks better without it. Space your words so that the left-hand and right-hand edges of the title are equal. This is easy enough with the left-hand edge, but in order to get the right-hand side equal it may well mean that you have to put a little extra spacing between the words in the line; but this will not be so noticeable as an uneven right-hand margin.

Wordage warrants careful consideration. Aim at not more than twelve words. With family films this should be easy, and even in a silent documentary, or a similar production, it is seldom necessary to exceed this limit. First write down your proposed title; then study it and see if, by transposition, you can cut down on the total number of words. As an example, take:

*With seven children to look after,
a picnic can be a problem!*

These twelve words can be cut to eight by changing them round:

A picnic with seven children is a problem!

Here's another example of a first idea for a sub-title for a documentary:

*After this process is completed,
the powder is packed in tins.*

Your film will presumably have shown the process referred to, so there is no need to mention it in the following sub-title. That leaves the words:

The powder is packed in tins.

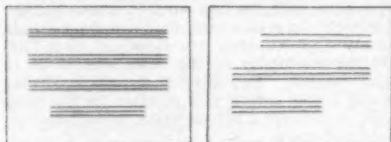
It should have been made clear earlier in the film that you are dealing with the manufacture of a powder, so the first words are redundant. The

use of tins in the following shots would be self-explanatory, so we are left with the word *packed*.

Of course, it might be argued that a title saying *Next comes packing* (or even, more baldly, *Packing*) could be omitted; but in this type of film a brief sub-title at the beginning of each process is desirable. It prepares the audience for what they are going to see but it does not exceed its duty by saying how the packing is done.

When deciding on sub-titles, we always write them out in this fashion and then re-arrange the wording so that it says exactly what it has to say in fewer words than in the original. This juggling with words is a job which becomes easier with experience, but needless to say perseverance will be necessary at first. Keep to simple words and short sentences. Your sub-titles are merely to explain something that cannot conveniently be shown pictorially; they are *not* substitutes for pictures or commentary.

For animated titles (and who doesn't like to try them occasionally?) felt or plastic letters are



Left: layout for non-indented sub-title, final broken line placed centrally. Right: indented sub-title.

the most useful. For an announcement such as *Interval*, the letters need not be in a straight line, and they can be plopped on to the background anyhow. And because there is no need for accurate alignment, an animation table is unnecessary.

It is possible to make such simple titles even if your camera does not have a single-frame release. Just give a "short burst" on the starter button and you will get two or three frames exposed at a time. The effect will not be quite the same, but the animation of the letters one

after the other will make this hardly noticeable.

Another simple trick with animation is to put in a wrong letter. You can spell out *Coming Shortly* and then have the Y move on from the side, kick the Z out of position and slide into place while the Z, turning topsy-turvy as it goes, flies upwards and out of the picture. For such animation, start off with six frames showing the background only; then place the first letter, shoot two frames, insert the second letter, shoot two more frames, and so on to the end. Hold the completed title for at least eight frames so that it does not disappear as soon as it is completed. With announcements like *Interval* or *Intermission* it is not necessary to hold for longer than eight frames, as the audience will be well aware of what the title will be before it is finished.

We have found that plastic lettering is most suitable for animation purposes. In a recent silent film dealing with the making of artists' brushes we had to show just which part of the sable tail was suitable for use and which was not. We finally solved the problem by showing the sable tail and having a white line travel round three sides of the suitable portion; then the words *Usable Hair* appeared above.

In operation, the shot was made in reverse. The tail was placed under a sheet of glass, the white line was drawn on it (with Process White) and the words *Usable Hair* (in plastic lettering) placed in position. The set-up was placed upside-down beneath the camera (we do not have the luxury of an animation table, and a tripod was used).

At the appropriate time the word *hair* was removed; and a few frames later the word *usable* also disappeared. Then the white line was removed by scraping with a pen-knife—one-eighth of an inch was taken away for every two frames, and the dust caused by the removal of the paint was carefully blown off the glass. To avoid reflections from the lens turret, a piece of cardboard coated with blooming ink, and with a hole cut in it for the lens, was held in front of the camera during shooting.

TITLING TIPS

If you use a plastic tilting set, underexpose slightly, to minimise any flare from the letters which may give the impression of their being a little out of focus.

With all transparent backgrounds, place your lights with extreme care—small but annoying reflections can sometimes pass unnoticed until the film comes back from the labs.

Whenever possible, wear dark clothes during a titling session if you are using transparent sheets. We have traced strange, moving reflections on sub-titles to (a) an over-long shirt cuff; (b) a bare arm (when working in shirt sleeves); (c) a wrist-watch; (d) a hand working a fade-out by closing the lens aperture. None was noticeable at the time of making the titles!

The most satisfactory way of aligning title card and camera (short of a reflex viewfinder or a rack-over device) is as follows: place the camera on the titler, open the gate and shine a light through a prism placed over the aperture. This will show you the area covered on the card. If you have no prism,

place a piece of very thin tissue paper in the gate. Our experience with a number of centring devices leads us to the conclusion that although they are quite good they still leave a margin for error—some more than others.

When animating lines on a diagram or map, shoot in reverse and scrape away a portion at a time. If this isn't possible, then make sure that each section of added line is perfectly dry before shooting, otherwise there will be a reflection from the wet paint or ink.

When laying out plastic letters on a transparent sheet, it will be a great help if you slip a sheet of graph paper underneath. The small squares on the graph paper provide a useful guide for placing the letters.

For wide screen films made with anamorphic attachments, make your titles in the usual way—i.e., without the attachment on the lens. When projected the lettering will be "stretched" slightly, but this will not be noticed by the audience unless the letter O happens to be somewhere near the vertical centre of the screen.

By P. J. RYDE

Instead of a Third Deck: Cheap, Simple Alternative

WHEN one is compiling a complex sound track, a second tape deck is usually essential, and often it would be convenient to have a third and even a fourth. Many people have found the Gramdeck a very useful second recorder for copying and dubbing on sound effects, and a little device that I came across recently may well be the answer for those who occasionally want a third deck. It is extremely cheap, and although it is not in any sense a substitute for a proper mains model, I found it extremely useful for odd bits of dubbing, in conjunction with a normal deck.

The system is very simple. The supply reel is mounted on a fixed spindle so that it turns clockwise when the apparatus is in motion. The tape passes over one of the head plate units mentioned in previous articles, and on to the take-up spool which is driven from the turntable by means of an adaptor. This consists of a circular metal plate about five inches in diameter, with a central hole for the turntable spindle and three vertical pegs, so spaced that they engage the slots in the centre of a tape spool hub.

Since the turntable revolves in a clockwise direction, the tape moves from right to left (Fig. 1), and therefore the head is mounted so that it records on the lower track so as to produce a standard sense recording. But by using thicker spacing washers and longer fixing bolts one can lift the head so that it scans the upper track, and thus it is possible to record or reproduce in reverse.

The spindle, head plate, and turntable plate together cost a little over £2, and they can be used either with a Gramdeck pre-amplifier, or a cheaper pre-amplifier for which a kit of parts is available.

Since the tape drive comes from the take-up spool, the tape speed increases throughout the reel. This, of course, would be a great disadvantage in a normal recorder, though pro-

vided one records and reproduces without altering the position of the tape on the reel, the change in speed does not matter. For trick work, however, the variation is an absolute boon, since even with a turntable that runs only at the standard speeds it is possible to record or reproduce short lengths of tape at virtually any speed between one and twenty-five inches a second.

Over a short period, the speed change is quite unnoticeable, especially if the material is not music, and one can play a constant speed pre-recorded tape for two minutes or more before the change is serious. If Long or Double Play tape is used then this time is increased, since the diameter of the tape on the take-up spool changes less rapidly. What it comes to is that the change is too gradual to show on short lengths of pre-recorded tape, but by selecting a suitable turntable speed and a suitable position on the reel one can take advantage of the variation to reproduce a tape at practically any speed one likes.

In order to be able to gauge the tape speed fairly accurately it is a good idea to work out the speeds at various diameters and mark these at the appropriate places on the spokes of a tape spool. The marks for a turntable speed of 16 r.p.m. can go on one spoke, those for 33½ on the second spoke, and so on. The calculations need only be rough since it is not usually necessary to know the exact speed.

For example, when the take-up diameter is 3 inches, the circumference is about 9 inches. If the turntable were revolving at 60 r.p.m., the tape speed would be about 9 i.p.s. Therefore, at 16 r.p.m., the tape speed is about 2½ i.p.s.; at 33½ r.p.m., it is about 4½ i.p.s.; at 45 r.p.m., about 7 i.p.s., and so on. Therefore at the 3 in. diameter mark on the spool one would write 2½ on one spoke, 4½ on the next, and so on. Many tape speeds will be obtainable either near the edge of the spool at a slow turntable speed, or near the centre of the spool at a faster turntable speed.

Fig. 1. Showing how the apparatus is set up.

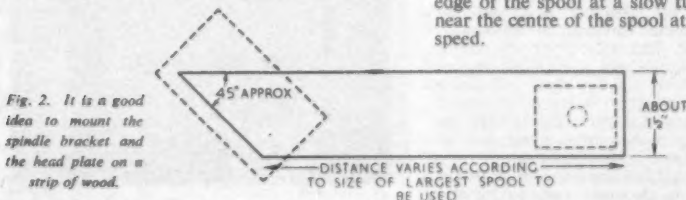
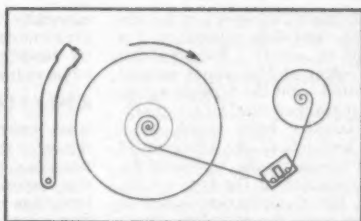


Fig. 2. It is a good idea to mount the spindle bracket and the head plate on a strip of wood.

Head plate should be set at 45 degrees.

Once one has the graduated spool, it is easy to make a recording, and then reproduce it a given amount faster or slower. Suppose one wanted to play an effect at four times normal speed. First one would wind the tape on to the special spool, until it reached the 15 i.p.s. mark. Then one would transfer both spools to a standard recorder, and record the effect at 3 $\frac{1}{2}$ i.p.s., replacing the spools on the turntable for reproduction. The position of the tape on the spool ensures that the reproduction speed is about 15 i.p.s.—four times the recording speed. A little clumsy perhaps, but it does enable one to play or record at non-standard tape speeds.

I tried the apparatus on various types of turntable, and found that the flywheel effect of a transcription model was very useful for producing quick speeding-up or slowing-down effects, for the torque needed is so low that a heavy turntable will continue to pull the tape through for some time after the motor has been switched off. If one switches off while recording, the result on playback is a gradual speeding-up; if one switches off during replay the result is a gradual slowing down. By starting with a recording of, say, a constant pitch tuning signal, and switching on and off during recording and replay, some quite astonishing results can be produced.

But although there may be some advantage in using a transcription model, the straightforward results were excellent even on a worn and battered turntable which had insufficient power to drive a Gramdeck. With none of the turntables was there any trace of wow, even when a badly warped take-up spool was used; it was also astonishing how much off-centre even a bad spool had to be before it gave trouble. It seems very unlikely, therefore, that one would get wow simply from using a slightly inaccurate spool.

There are a couple of things, though, which may cause transport trouble. First, the adaptor



Fig. 3.

plate may slip on the turntable; if it does, the trouble can be remedied by sticking it down with a piece of sellotape. Secondly, if for any reason the tape on the supply reel is impeded in any way, no matter how slightly, there will be a momentary but detectable variation in speed. One can lessen, but not cure, the trouble by increasing the drag on the supply spool, and by seeing that the adaptor plate cannot slip.

Altogether, I found the apparatus most useful and versatile. It is also very easy to handle,

especially if the head plate and the supply spindle are mounted on a single strip of wood which can be quickly fastened to the turntable deckplate when required (Fig. 2).

EARLY STAGES IN SOUND FILM TECHNIQUE

SOME interesting 35mm. clippings came my way the other day; they are frames from some of the test films shot by Grindell-Matthews when he was experimenting with optical sound-on-film recording in the early 1920s. Many of his test films consisted of the sound track only, and had no picture at all, but unfortunately my correspondent was unable to provide frames of these.

From time to time, however, Grindell-Matthews produced a proper film with both picture and sound, the sound track, incidentally, being to the right of the picture in all cases. Sometimes these films were purely tests, but he occasionally filmed celebrities whom he persuaded to visit him. In 1921 he made a sound film of the explorer Sir Ernest Shackleton shortly before he set out on his last expedition.

The clippings of which I reproduce frame enlargements here show several stages in the development of Grindell-Matthews' sound film technique. His early tracks were made by means



Fig. 4

of a galvanometer, and as can be seen from the photographs, they took up a high proportion of the film width. Fig. 3 shows one of Grindell-Matthews' assistants reading aloud from the *Daily Telegraph*, and Fig. 4 shows a pianist who was engaged to play for the occasion.

Some time early in 1922, Grindell-Matthews went over to making variable density tracks like the one in Fig. 5; he found that not only could he produce a narrower track and thus leave more

Figs. 3, 4 and 5 show frame enlargements from sound film tests made by Grindell-Matthews in the early 1920s.



Fig. 5.

room for the picture, but the sound reproduction was also considerably better.

An interesting point which unfortunately is not apparent from the photographs is that while the early films have frame lines of almost negligible thickness, the third has a much thicker frame line, so that, since the track is fairly narrow, the picture space is restored to a more pleasing aspect ratio. This thicker frame line seems to have been a sort of forerunner of the "Academy Frame". However, it seems the idea was soon dropped, for a still later frame (which was not suitable for reproduction here) reverted to the narrow frame line.

MULTITRACK RECORDING

A REFERENCE in a recent *A.C.W.* to the production of multitrack tapes by means of a movable head has led to one or two queries, and it seems that there is some confusion about the various methods by which a multitrack recording can be made.

One system uses two fixed heads (either staggered, or stacked as for stereo), one for each track. The two tracks are recorded separately. For replay, one can either combine the outputs from the two heads, or alternatively one can use a double width replay head which is broad enough to scan both tracks at once. The latter is the system used, for example, in the Nomad recorder mentioned recently in *A.C.W.* World News Survey. (For further details see also "The Trade Turns Its Attention to 8mm. Sound," page 665). The Nomad records on 8mm. (split 16mm.) magnetic film, instead of on tape, but the principle remains the same.

The disadvantage of using a single replay head is that one cannot alter the relative intensities of the two tracks once they have been recorded, and it is therefore essential to record the second track at the correct level relative to the first. This requires very careful monitoring. But if two heads are used for replay, the output from each track can be amplified separately and the two tracks can therefore be correctly balanced.

The other system uses a single rec/play head but makes it movable. The procedure in this case is as follows. With the head in its standard position, the material for the first track is recorded. The head is then raised so that it scans

only the top quarter of the tape, that is, half of the half track already there, and the second track is recorded. For playback, the head is replaced in its original position so that it scans both the quarter tracks.

While recording the top track by this method it is necessary either to cut out the erase or else to lift the erase head so that it, too, scans only a quarter of the tape. If this is done, it should be borne in mind that the erase width is greater than the record width. Instead of moving the heads, it is sometimes possible to move the tape guides, but this sometimes prevents the tape from passing properly over the capstan.

The movable head system is economical of tape and it produces a recording that can be played on a standard half-track machine, but it has the disadvantage that of the two tracks, only the upper can be erased without damaging the other. The lower track cannot be erased by itself, since this would mean lowering the erase head, and it would then erase part of the track on the other half of the tape.

There is a variant of the movable head system, whereby the head is used to record two normal width tracks on the tape and is then positioned half way between them for replay. With this system independent erase is possible, and one can even balance the tracks during replay by adjusting the head so that it scans more of one track than the other. But this scheme uses as much tape as the double head system and is less convenient. Furthermore, of course, part of the head width is wasted because it is scanning the safety gap between the two tracks.

STEREO GRAMDECK

MERRYFIELDS inform me that although a Gramdeck experimentally fitted with a four-track head was occasionally used to give stereo demonstrations at the Radio Show, they do not have any immediate plans for the production of heads of this type suitable for use on the Gramdeck. They point out that a Do-it-Yourself conversion to four-track might be carried out but, of course, there would be difficulty over erasure, since the half-track permanent magnet erase head fitted on the Gramdeck would be too broad.

Where to see the 1959 Ten Best

London, N.W.7. 26th Nov., 3 p.m. and 8 p.m. Presented by Edward A.C.S. at Goodwyn Hall, Goodwyn Avenue, Mill Hill, N.W.7. Tickets 2s. 6d. from A. Colson, 55 Hartland Drive, Edgware, Middx.

Nottingham. 29th and 30th Nov., 7.30 p.m. Presented by Nottingham A.C.S. at New Co-operative Cinema, Broad Street, Nottingham. Tickets 2s. 6d. from H. G. Stafford, 39 Davies Road, West Bridgford, Nottingham.

Hastings. 1st and 2nd Dec., 7.30 p.m. Presented by Hastings & District C.C. at White Rock Pavilion, Hastings, Sussex. Tickets 2s. 6d. from R. O'Hara, 42 Kenilworth Road, St. Leonards on Sea.

Sutton-in-Ashfield. 2nd Dec., 7 p.m. Presented by Ashfield C.C. at St. Michaels Hall, Outram Street, Sutton-in-Ashfield. Tickets 2s. 6d. from Twidales (Chemists), Outram Street, Sutton-in-Ashfield, Notts.

Plymouth. 7th and 8th Dec., 7.30 p.m. Presented by Plymouth A.C.S. at Scott Lecture Theatre, Central Public Library, Plymouth. Tickets 2s. 6d. from A. W. Jones, 56 Carnock Road, Manadon, Plymouth, Devon.

London, W.C.1. 8th Dec., 5.30 p.m. Presented by Mercury F.S. at Mercury House, Theobalds Road, W.C.1.

Tickets 2s. 6d. from A. H. Hooker, Cable & Wireless Ltd., Room 419, Mercury House, Theobalds Road, W.C.1.

Belfast. 12th and 13th Dec., 7.45 p.m. Presented by City of Belfast Y.M.C.A. C.S. at Y.M.C.A. Minor Hall, Wellington Place, Belfast. Tickets 2s. from William C. Pollock, 98 North Parade, Belfast, 7 and Y.M.C.A. office.

Southport. 14th and 15th Dec. Presented by St. James F.S. at St. James' Memorial Hall, Lulworth Rd., Birkdale. Tickets 2s. 6d. from Kay & Foley, 623 Lord Street, Southport. Solihull. 15th and 16th Dec., 8 p.m. Presented by Solihull C.S. at Congregational Hall (Thursday) Council House (Friday). Tickets 3s. each from J. Coulter, 40 Blossomfield Road, Solihull.

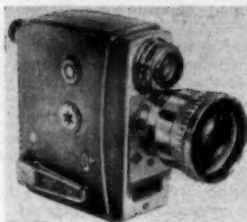
Blackburn. 17th Dec. Presented by Blackburn Arts Club at Community Theatre, Blackburn.

Redditch. 30th Dec., 7.30 p.m. Presented by Redditch C.C. at Kingfisher Hall, Worcester Road, Redditch. Tickets 2s. 6d. from C. Wheeler, 190 Mount Pleasant, Redditch.

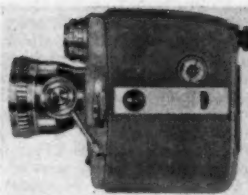
Wealdstone. 31st Dec., 3 p.m. and 7 p.m. Presented by Kodak Works F.S. at K.W.F.S. Lecture Hall, Wealdstone. Tickets 6d. from E. J. Wylie, 42 Middle Road, Higher Denham, Bucks.

Latest Developments in Cameras

A.C.W. survey of new models
introduced at Photokina.



Two views of the
prototype Agfa
Movex Reflex, which
features novelties in
loading and lens
arrangement.



WILL there be another Photokina in 1962? There seems to be some doubt. Rumours have been floating around to the effect that in future it may be held every three years. The trouble is that for months before and months after the staging of this gigantic exhibition, the smoothly flowing waters of trade become considerably ruffled. Business slows down because prospective customers prefer to wait until they can see what novelties are being offered; and for months after the customer fumes because in most cases the goods inevitably take a considerable time to reach the shops.

Manufacturers, too, have been heard to say that they find it a great strain to produce something new every two years. Many, indeed, announced this year that they would introduce new models as and when they were ready, and would not hold them back for unveiling at the fair. It is not, therefore, surprising that there was little that was brand new in the 1960 Photokina.

In the field of cine cameras the trend is towards the reflex, mostly combined with built-in zoom lenses and "electric eye" fully automatic coupled exposure meters. The semi-automatic exposure meter seems to be disappearing—at any rate there were few new models of this type. The reflex zoom camera is the logical development of orthodox cine cameras fitted with zoom lenses, most of which feature their own reflex finder; obviously it is more convenient to build

it into the camera than to have it as an external adjunct.

Incidentally, it is interesting to note that most of the cameras in this class feature only reflex viewing, but not focusing; in nearly every case the image is an aerial, not a ground-glass, one, and is usually diverted from the main beam in front of the iris, so retains its full brightness. Many cameras are fitted with gratitudes or other means of allowing the focus of the lens to be set visually, though in general these are only effective at the longer focal lengths. It is not possible, however, with these finder systems to estimate depth of field; thus some of the advantage of reflex viewing is lost, though the advantage of complete elimination of parallax and accurate framing is retained.

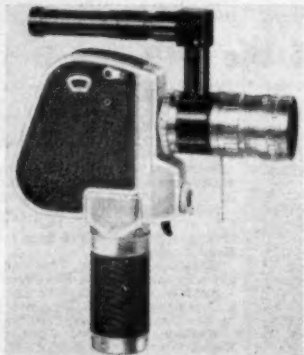
Some cameras have split image rangefinders, while others make use of a central ground-glass spot to assist focus setting. None of the cameras exhibited, however, adopted the solution we liked on the Konica zoom: this allowed the viewing of an aerial or ground-glass image at will, thus giving the best of both worlds.

The coupled exposure meters were mostly of the photo-conductive type, which are far more sensitive than the photo-emissive ones, and can cater for a larger range of film speeds. With several high speed films on the market, and more in the offing, this is clearly important if the camera is not to become obsolescent.

The cameras on show were often exclusively spool loading, but in some parts of the Continent magazine loading is fairly popular. Two manufacturers showed cassette or magazine loading

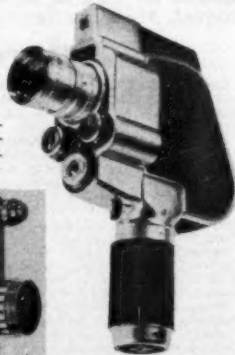


Auto-Carëna.



Carëna-Zoom.

Right: Proto-
type Car-
ëna Zoomex.



6.5mm. Redifocus lens attachment
for Auto-Carëna.

cameras which could be loaded by the user with standard daylight loading spools—a system pioneered some years ago by Nizo with their Rapider chargers. Electric drive seems to be gaining popularity, and several manufacturers exhibited new models of this type.

CAMERAS STAND BY STAND

The only new items on the AGFA stand were a 1½x anamorphot and pistol grip for their Movex cameras, but behind the scenes, brought along mainly to test dealer reaction, was a prototype model of the Agfa Movex Reflex. This featured two interesting novelties; one is the type of load, which can be either ordinary 25ft. daylight-loading spools or a special charger which can be loaded with these same spools by the user himself.

This gives the advantage of rapid film change both after the first run and between different spools, and with film stocks which are returned in their entirety by the processing station a considerable saving can be affected by loading the chargers in the dark, and then shooting on what would normally be fogged leader and trailer. In favourable circumstances this could mean an additional 12ft. of film suitable for projection for each roll of film exposed (but not Kodachrome, for the leaders and trailers of this stock are cut off before processing). The charger is ingeniously designed: on the first run the camera stops when there are about 1½ turns of film remaining on the feed spool, so that there is no danger of the end of the film being pulled off.

The second novelty is the lens arrangement of the camera. The prime lens built into the body is a four-element 13mm. f/1.8 Movestar carrying a hood on a large bayonet fitting which can be removed and a focusing 10-element 7.5-35mm. Schneider Variogon Zoom converter fitted in its place. The reflex finder, which taps off the light beam in front of the iris and therefore always operates at full brilliance, ensures that there are no finder problems, and as the fully-automatic exposure meter is coupled to the iris of the basic lens, it operates with the zoom also. Incidentally, this meter is automatically coupled to all the running speeds of the camera (8, 16, 24, 32 and 48 f.p.s.), and is of the photo-conductive type operating from two RMI mercury batteries; film sensitivities of 10-500 A.S.A. are catered for, and the stop in use is visible in the finder; manual setting is possible.

Provision for Backwind

The lever-wound spring is extremely powerful, running a complete length of film (34ft.) at one winding. There is provision for backwind by a key engaging the top spool spindle, allowing unlimited amounts of film to be wound back; there is no frame counter, but the mechanism emits an audible signal every five frames. We have no news of when this versatile camera will go into production, but the rumour is that it might be next year. We mentioned Agfa's new 32 A.S.A. artificial light cine film last month. On demonstration it appeared a little grainy, but nevertheless of quite acceptable quality.

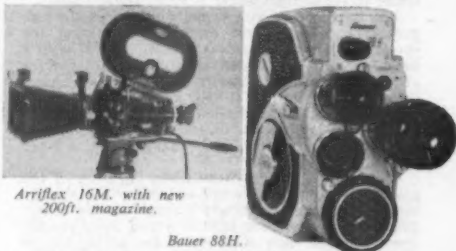
For the professional 16mm. user, ARRI have introduced a new model, the Arriflex 16M. The construction of the film chamber and magazines is similar to that of the 35mm. version, in that the sprockets are in the magazines and not in the camera body. The loading process is thus considerably speeded up, and no separate take-up motor is necessary; however, the camera cannot be used without magazines (unlike the original 16, which is primarily a 100ft. spool-loading camera with provision for adding 200 and 400ft. magazines). A completely new 200ft. magazine with a hinged lid has

been developed for this model, and a 1,200ft. double one is in preparation. Blimps will be available.

The camera has a built-in pilot-tone generator and blip-marker for use with separate tape recorders using the pilot-tone system common in Continental television usage. The lid of the camera body is hinged at the front, so solving the problem of what to do with this lid when loading in a hurry. The 200 and 400ft. magazines can also take 100 and 200ft. daylight-loading spools.

The BAUER 88H was described in last month's A.C.W. It is a development of the fully-automatic 88F, fitted with a triple-lens turret carrying x1 and x3 afocal lens attachments. By having the axes of the attachments and of the hood for the basic 13mm. f/1.8 Ronar lens slightly diverging, a particularly small and compact turret construction has been made possible without the danger of the lenses interfering with each other.

The finder system is of the positive 1 : 1 (life-size) type, with masks for the normal and tele lenses automatically brought into position as the turret is turned; there is also automatic parallax compensation for the normal lens, which focuses to 10in. (the tele to 3ft.), and a fixed focus catch.



Arriflex 16M. with new 200ft. magazine.

Bauer 88H.

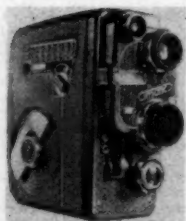
The wide-angle is nominally fixed-focus, but some adjustment should be possible by focusing the basic lens; however, there is no scale for this, and in any case the great depth of field of such a short focus lens should make focusing unnecessary.

The fully-automatic exposure meter, adjustable for film sensitivities of 5 to 100 A.S.A., is coupled to the speed-change selector which can be set for 16, 24 or 64 f.p.s. but not intermediately. The stop in use is visible under a magnifier on the front plate of the camera, and manual setting of exposure is also possible to suit special conditions, when a red filter is introduced into the viewfinder to warn the user that the camera is not operating automatically. A small filter turret with haze, 4x neutral density, and Type A film to daylight conversion filters is incorporated.

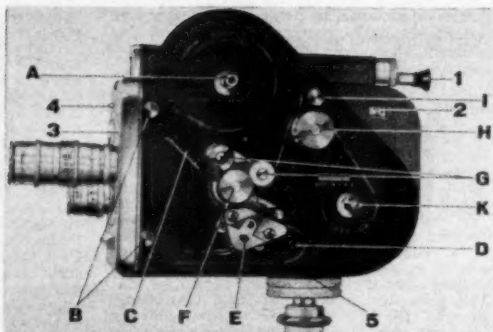
The Swiss firm of CARÉNA, which in this country sells cameras through Gevaert, showed three developments of the Caréna Double 8 camera, all of them featuring the unusually shaped compact body with the cylindrical pistol grip housing the spring motor of the original. The first is the Caréna-Zoom, which differs from the parent model only by the absence of a viewfinder; a finder is incorporated in the Angénieux 9-36mm. f/1.8 zoom lens mounted on the instrument, and gives reflex focusing and viewing.

The second variant is a fully-automatic exposure-meter version, the Auto-Caréna, with a built-in 13mm. f/1.9 fixed focus Steinheil Culminon lens incorporating an automatic iris driven from the photo-conductive cell. Film sensitivities of 10-400 A.S.A. are catered for, and the meter is automatically coupled to the 8-16-24-32 f.p.s. speed-change dial; manual setting is also possible. The stop set is

Cinematic fully automatic.



Fairchild camera. 1. Parallax corrected viewfinder. 2. Footage counter. 3. Turret. 4. Turret change button. 5. Tripod bush. A. Supply spool shaft. B. Gate guide rollers. C. Gate, in open position. D. Film loop setting lever. E. Magnetic head. F. Drum and flywheel. G. Compensating rollers. H. Take-up sprocket. I. Sprocket film clamp. K. Take-up spool shaft.



visible in the viewfinder, which is of the telescopic 1 : 1 type. x1 Redufocus and x2 Addifocus lens attachments, with a correction element to adapt the finder to the correct angle of view, are available.

The third model is a brand new pre-production prototype, the Caréna Zoomex, combining the properties of the other two models. Fitted with a new 7-35mm. f/1.8 Angénieux zoom suitable for automatic working, it boasts a built-in reflex finder, in which the stop set is also visible. Though the reflex finder has necessitated some re-design of the front panel lay-out, all the facilities of the parent model have been retained, making this a very versatile instrument.

Incidentally, the exposure meter on both of the automatic models is compensated for the slightly longer exposures on single frames—a nice point. Caréna also showed a special tripod head attachment to allow easy winding of the spring motor housed in the cylinder grip.

CHRISTEN showed their two reflex cameras described in our World News Survey, July, 1960. They hope soon to appoint a British agency.

CIMA showed a new model of the Cinematic fully-automatic camera, in which the aperture scale inside the finder has been made more visible by illuminating it through a translucent, fluorescent green panel on the front plate. The production model differed from the prototype shown in our 1958 Photokina report, for the designers found it prudent to shift the photocell to the top of the camera, where it would be less likely to be shaded by the hand when operating the release button. The finder has also been improved to a 1 : 1 optical type. x1 and x2 lens attachments will soon be available.

ELMO demonstrated their Zoom Auto-Eye cameras, the 8E and 8S, which seem to have been

the world's first zoom reflex cameras with a fully automatic exposure meter. The 8E is electrically driven, and can run at speeds of 12, 16, 24 and 32 f.p.s. forwards, and 16 f.p.s. backwards; during backwards running the upper spool spindle is driven to take up the loose film. A frame counter to 40 frames assists in making dissolves. The 8S spring-driven version has a top speed of 48 f.p.s. in place of 32, and no backwards run or frame counter. Otherwise the two models are similar.

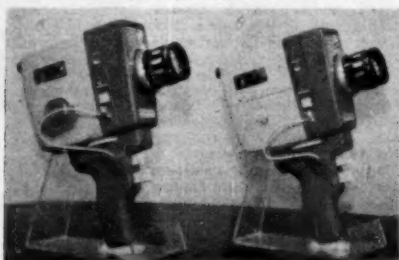
The lens is a 10-30mm. f/1.8 Elmo, and a pistol grip is available by which the focal length can be altered (zoomed) by pressing one of two push-buttons linked to the zoom control. The camera motor can also be operated from the grip via a cable release. We tried one of these instruments, and found it very comfortable to hold and easy to operate. The electric eye can be adjusted for film sensitivities of 10-40 A.S.A., and if required the aperture can also be set manually.

ERCSAM demonstrated the Camex Reflex CR8, described as the world's first double-reflex camera. As mentioned in our June 1960 issue, it is a reflex camera with a photo-electric cell measuring a portion (20%) of the light directed into the finder system. The galvo needle is visible in the finder, and by adjusting the lens aperture to make the needle coincide with the cross-hairs also visible there, the appropriate aperture is set for the film in use, the sensitivity (10-320 A.S.A.) having been set beforehand by a variable resistance.

An unusual feature is that the photo-conductive cell is powered by re-chargeable miniature gas-tight accumulators, which have sufficient charge for about 18 months working. After this they may be re-charged or exchanged for fully charged ones.

The virtue of the reflex light-measuring system is that only the light actually forming the image is measured, and special conditions such as filtering and even micro and macro exposures are automatically catered for. Also, it allows full interchangeability of lenses. The spring motor has been improved, and now has a quick-start device which ensures that the first frame of a shot gets the same exposure as those following.

FAIRCHILD demonstrated their revolutionary magnetic sound-on-8mm. film camera, the Cinephonic Eight. Fitted with a triple D mount turret, it is electrically driven from a built-in re-chargeable nickel-cadmium battery. There is only one running speed—24 f.p.s. 50ft. daylight-loading spools of pre-stripped double-8mm. film are used. At present only one colour stock is available, made by Ansco, with a speed of 12 A.S.A. in tungsten light, and 10 A.S.A. with an 85B filter in daylight.



Elmo 8S and 8E with push button pistol grip for zoom control.

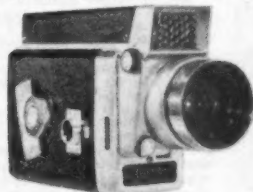
The stock is actually Ansco Professional film, and is alone suitable because, unlike all other colour films, it does not have a jet black anti-halation backing on the back of the support. (Magnetic stripe cannot be applied over this backing, as it is washed off in processing). The film is anti-halation backed with a special layer between the emulsion and the base. Though it is intended as a master for producing good copies, and has therefore a rather lower contrast than normal camera films, we found the results quite pleasing; the lower contrast has the additional advantage of increasing the exposure latitude.

The transistorised amplifier is built into the camera, and powered by the internal battery. There is no level indicator—the correct recording level must be judged by the volume produced in the monitoring earphones. The results produced under typical amateur conditions were certainly quite impressive, and, as with all new devices, may be expected to improve as experience grows.

Picture-Sound Separation

Nevertheless, we have a number of reservations to make. The chief is that the picture-sound separation is non-standard (as far as one can talk of a standard at all; nothing has as yet been officially laid down, but it is virtually certain that a separation of 56 frames, sound ahead of picture, will be agreed internationally in the near future). In the camera, even with the largest practicable loop, a separation of only 48 frames is obtainable. While this will play satisfactorily on the companion Fairchild projector, and the loop can be shortened to this figure on some other sound machines, there are a fair number of projectors which will not take so short a loop, and the sound therefore cannot be reproduced in sync. on these.

In the interests of interchangeability, particularly with a view to facilitating the circulation of films, we have urged the manufacturers to alter the separation to the proposed standard. This should not be too hard to do—all that would be needed



Kodak Zoom 8 Reflex.

would be two or three guide rollers to lengthen the loop below the gate and before the magnetic head. Shifting of the heads would not be quite so easy to accomplish without extensive re-design, for the film is pulled past the heads by a sprocket through a filter system placed fairly close to them.

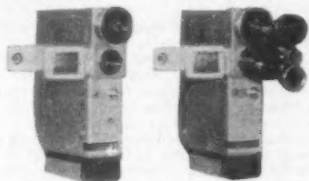
Another point we are not too keen on in a camera costing as much as this is the finder system. An ordinary optical finder with a rectangle for the telephoto, and needing a supplementary lens for the wide angle, is scarcely good enough for a camera in the luxury class; a zoom finder would be far better. Finally, we feel that the conversion filter for the artificial light film to daylight should be built in, instead of having to be attached to each lens. We would also like to see the camera capable of running at 16 f.p.s.; even if the sound quality was inadequate, this speed could be used for silent working, which presumably most users would also like to engage in occasionally; at present they are faced with 30% needless extra cost—or else must get a second camera for silent operation.

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We discussed these points in detail with the Fairchild engineers, who have undertaken to consider them; and we particularly pressed for an early change-over to the standard picture-sound separation, before too many of the cameras with the old separation are sold. In fairness, we ought to point out that even the non-standard separation is quite satisfactory for owners of the special Fairchild projectors; only if they wish to circulate their films to friends or organisations having other stripe machines are difficulties liable to be encountered. Ademco are the British agents for Fairchild, and samples should be available in this country soon.

KALIMAR of Japan exhibited a very small, battery-driven 8mm. camera, the Compact 8. Despite its small size, it incorporates a semi-



Kalimar Compact 8, standard model (left) and with turret attachment.

automatic coupled exposure meter for 10 to 20 A.S.A. films, the needle being in the top plate. The drive is from two penlite batteries in the base, a single speed of 16 f.p.s. being obtainable. The optical viewfinder folds out from the side. The lens is a 13mm. f/1.8 Kalimar, and a turret carrying wide-angle and tele afocal attachments is available as an extra. In the U.S. the camera sells for \$80, with the turret \$30 extra.

KEystone showed their full range of cameras, including their zoom/electric eye K-7, described in our August issue.

For the first time the U.S., British, German and French KODAK companies combined on one stand. An exhibit here was possibly the simplest automatic zoom reflex camera on show, the Kodak Zoom 8 Reflex (Automatic f/1.9) which we briefly described last month. The 9-25mm. Zoom Ektanar lens can be power-operated from the spring motor to zoom in either direction, or alternatively set by hand by operating a wheel on the left-hand side of the camera. Co-axial with this is another wheel controlling focusing; however, neither of these controls is calibrated, the focusing wheel being simply marked "Scenes", "V" and "Close-ups" (the V setting seems to be for general use), thus making things really simple for the tyro.

The reflex finder is bright and clear. The motor spring will run 15ft. at each wind, and the geared footage counter is fitted with an auto re-set. The fully automatic exposure meter is suitable for film sensitivities of 10-40 A.S.A., and though it cannot be set manually, a given deflection can be locked temporarily, and the user can thus deal with the well-known "difficult cases".

We briefly mentioned the LEITZ Leica cameras in our last issue. After a second, lengthy examination of them, and a full discussion with their designer, we can now offer further details of these interesting instruments. The two models, the 8S and 8V, are similar, except that the latter is fitted with the new Schneider-Kreuznach 8-48mm. f/1.8 Varioagon zoom lens, and that running speeds of 16, 24 and 32 f.p.s. are available (all coupled to the fully automatic exposure meter) by altering the gearing between the motor and mechanism; inter-

mediate values cannot be set, but only one governor is necessary. The 8S, on the other hand, has only 16 f.p.s. (both also have a single frame release), and semi-interchangeable lenses.

Unusual Lens Complement

The lens complement of the 8S is at first sight a little unusual, the camera normally being delivered with fixed-focus 15mm. f/2 and focusing 9mm. f/2 Dygon lenses. The reason for this is that the 15mm. lens is a high quality 6-element objective built permanently into the body, and the 9mm. a 4-element semi-wide-angle attachment. The designer felt that making the basic lens focus would lead to too many complications with this and the other attachments which are in preparation, a 5-element 6.25mm. wide-angle and 4-element 25mm. tele adaptor (all with the f/2 speed of the basic lens), and that it would be difficult to reach the desired high degree of precision in the registration if the built-in lens were to be made movable for focusing. All the attachments bayonet into the front of the camera in place of the hood for the basic lens.

The finder is of the reflex type, about 20% of the image-forming light being tapped off by a prism and directed into the eye-piece. The aperture markings of all the lenses are, in fact, adjusted to compensate for this loss. There is a slight difference between the two cameras in the method of abstracting the light: in the zoom camera the prism is positioned in front of the iris diaphragm, and viewing thus always takes place at full aperture. In the 8S it is positioned behind the basic lens, and the image therefore gets a little darker at small apertures; however, viewing at full brightness is always possible by temporarily covering the photocell window with the fingers, when the lens iris will open up to full aperture.

Flicker and Grain Free

In both cameras the picture is completely flicker-free and grain-free, for only an aerial image is viewed. But a graticule with two small circles in the centre serves to fix the focusing of the operator's eye, so largely overcoming accommodation problems and allowing the lens focusing to be set visually. (In some reflex cameras there is a tendency for the eye to accommodate to changes of lens focus, and it is difficult to ensure that a sharp picture will be obtained on the film.) A scale with a pointer showing the stop in use, and an unnumbered scale showing the amount of film remaining, are also visible in the finder.

The electric-eye fully automatic exposure meter is of the photo-conductive type, operating a double galvanometer movement in conjunction with a miniature mercury battery; means are provided for testing this battery by pressing the reverse run button, which short-circuits the photocell, and allows the full current to flow through the galvanometer, which should fully close the iris. Film sensitivity is set by means of an auxiliary iris over the photocell, and a range of 3 to 800 A.S.A. can be

accommodated (6 to 400 are numbered). The acceptance angle of the meter has been kept small—26°, which corresponds roughly to the field of view of a standard cine lens; thus objects outside the field of view will not influence the meter reading.

The sensitivity setting is protected by a spring, and to change it one has to pull the control forward. However, the whole meter housing can also be turned for setting any desired aperture by hand, for making fades, and for allowing for filter factors; the normal auto position has a click-stop to facilitate re-setting.

Unusual Manual Setting

The manual setting is unusual in that the automatic mechanism still operates, changing values around the hand-set reading, if the strength of the light changes. This can be useful if, for instance, one is filming sports from inside a grandstand. The dark surround would tend to mislead the meter, and the standard way of dealing with this is to move forward until only the scene outside is measured, note the reading, then retreat to one's original position and set this reading manually. Should the strength of the light change during the course of shooting (if, for example, the sun goes in), the meter will partly compensate for this and even out the exposures.

Motive power for the electric drive motor is provided by a battery cartridge of 6 penlite cells, which may be replaced by a nickel-cadmium rechargeable accumulator. Either will run about 10 films. A test meter for the battery is incorporated inside the camera body. Before loading, it is only necessary to depress the running button, and check that the meter needle is in the white field; when it is on the red-white border, sufficient power for one more film remains.

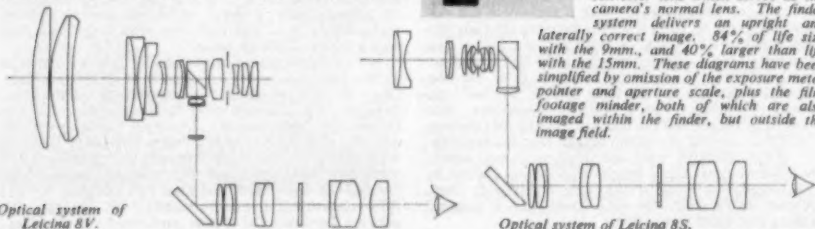
Front view of Leica 8S showing meter. Panel with interchangeable 9mm. Dygon f/2 in quick switch push button lens mount. Lower left: electric eye with speed settings and filter factor indexes.

OPTICAL SYSTEM OF LEICA 8V

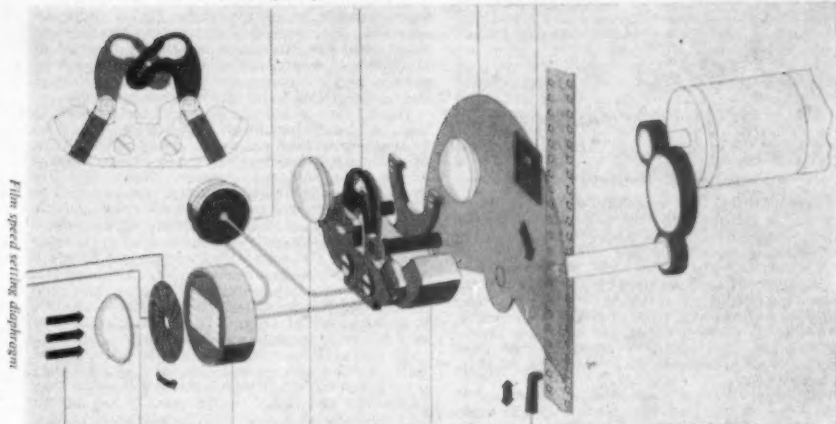
The 8-to-48mm. Varioagon f/1.8 zoom lens is a 13-element, 10-group varifocal lens with a ratio of 1:6. In the 8mm. wide angle position it provides a field angle of 41° and a viewfinder magnification of 0.8x. In its 48mm. telephoto position the field is 7°, and the magnification 4.8x. The beam-splitter is mounted inside the lens, before the diaphragm, so that full focusing aperture is always available. The three lens-elements shown directly below the beam-splitter serve as a substitute for the by-passed Varioagon lens elements.

OPTICAL SYSTEM OF LEICA 8S

Beam-splitter behind built-in 6-element Gauss type 15mm. Dygon f/2. Shown before this basic lens is the 4-element 9mm. Dygon f/2 converter lens which serves as the camera's normal lens. The finder system delivers an upright and laterally correct image, 84% of life size with the 9mm., and 40% larger than life with the 15mm. These diagrams have been simplified by omission of the exposure meter pointer and aperture scale, plus the film footage minder, both of which are also imaged within the finder, but outside the image field.



Meter battery. Aperture blades. Sector blade. Film gate.



Light. Meter lens. Photo-resistor. Taking lens. Aperture blade Film advance claw. control coils.

LEICINA AUTOMATIC EXPOSURE CONTROL SYSTEM

The fully automatic Leicina exposure control system employs the photo-resistive method in which current from a self-contained miniature mercury cell operates the aperture-control blades. When strong light rays pass through the meter lens (which has a 26° acceptance angle), the electrical resistance of the photo-resistor drops so that more current flows to the control coils, and a small aperture is set.

Weaker light results in a higher electrical resistance, less current flowing through the control coils, and a larger lens opening. Each blade (note detail insert) has its own control coil and the blades are air-spaced for minimum friction. Pressing the film-reverse button short-circuits the photo-

resistive cell to act as a meter-battery check: if the battery is up, the aperture-pointer will immediately indicate f/16.

The iris diaphragm shown between the meter lens and the photo-resistor is used for setting film speeds from A.S.A. 3 to 800. An aperture scale and meter pointer are imaged in the viewfinder, and manual adjustments can be made by rotating the outer sleeve of the exposure meter so that the meter lens diaphragm opens or closes in relation to the opening used for any given film speed setting. Full automation can be restored by turning back until the meter falls into a firm click-stop, without removing the camera from eye-level. The overdrive feature accepts a manual setting as its reference point, varying the exposure around this value as subject brightness increases or decreases.

The body shape is a little unusual. A fold-out handle acts as a pistol grip, and when folded protects the release button positioned underneath the body. The rear of the camera carries a swivelling head rest which helps to steady it; it can be turned to allow either eye to be used for viewfinding. The grip is positioned well forward on the body, and underneath the film gate; the support system has been so designed that it is possible to hold the camera very steadily. The carrying strap can double as a measure for distances up to 1 metre.

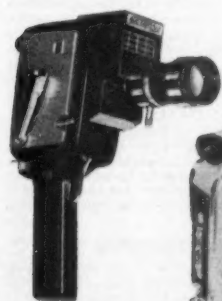
One did hear the criticism at Photokina that, though the camera was fairly expensive (about £98

in the U.K.), it did not look it; we ourselves feel that the appearance is a little stark, and that some styling would have been an advantage. Also, in a camera of this class and price, some users might well expect variable speeds (in the case of the non-zoom model). The zoom 8V, by the way, will not go into production before the middle of 1961.

MANSFIELD had on view a relatively low-priced zoom reflex camera, made in Japan—the Holiday Reflex Zoom 8. Fitted with a 10-30mm. f/1.8 Cinepar lens, reflex viewing (aerial image), and an uncoupled exposure meter for 10-40 A.S.A. films, it sells in the U.S. for \$99 including pistol grip and case.

A new version of the Admira 8IIa, fitted with 12.5 and 25mm. f/1.9 lenses with coupled focusing to 1ft., was one of the novelties on the MEOPFA stand; it should be available in January next. The Admira 8F was described in our review of the Vienna autumn fair. With a non-interchangeable 12.5mm. f/2.8 lens, and a semi-automatic exposure meter for 12 to 100 A.S.A. films, this should sell in the U.K. for about £25, at which price it will be one of the cheapest semi-automatic cameras on the market. As can be seen from the illustration, the

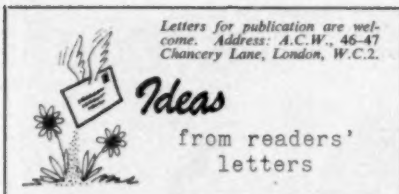
parallax-setting adjustment has been transferred to the rear wall, and a new cable release socket fitted.



Left: Holiday Reflex Zoom 8. Centre: new parallax setting arrangement on Admira 8F. Right: Leitz 8S.



DETAILS OF MORE NEW EQUIPMENT NEXT MONTH



Why No Ektachrome?

ARE we to gather from Denys Davis' somewhat cryptic statement in *Movie Maker's Diary* that he is considering the possible use of Ektachrome film by a purely amateur film unit on an amateur production? If so, might we ask how—and from where—he intends to obtain it? I myself would dearly love to use this stock, but find that Kodak are resolutely refusing to release it to amateurs—are now, in fact, asking professionals to state specifically when ordering that the stock is for their own use only.

This seems to me a most unsatisfactory state of affairs. I feel it is high time more fuss was made about it in *A.C.W.* Why should the amateur be treated in this high-handed manner by a firm who have depended so much—and for so long—on sales to the amateur market?

When you come to consider it, the situation over this film stock is really most strange. I have never before encountered the phenomenon of a manufacturer refusing to sell his product to a substantial section of his potential market. What possible reason can there be?

Childwall.

JOHN A. GREAVES.

Kodachrome and Ektachrome

I HAVE recently seen confirmation in print of something I have been concerned about for some time—that Kodachrome is not nearly as good as it used to be. A professional, writing about his film unit in *Film User*, refers to the re-shooting of some sequences on Ektachrome to bring up-to-date a film made on Kodachrome in 1954. That, he says, "was before Process 14 was introduced, and therefore colour rendering on the original Kodachrome was still remarkably good". The Ektachrome was intercut with the original Kodachrome and the film then printed on to the new Kodachrome printing stock (Type 5269) without revealing any "evidence whatever of the dual origin of the master".

He concludes that: "This is most encouraging, but it does lead inevitably to the conclusion that the new Ektachrome has given us back in our master the quality that we used to have before Process 14 was introduced". Yes, it is most encouraging—for professionals, but for mere amateurs, who would appear to get scant consideration from Kodak, it is most discouraging. Why? Because Kodak have not made Ektachrome Commercial film available to amateurs. The result is that we are now worse off than we were six years ago.

Gateacre.

MILES BIGGS.

Kodak say that when Ektachrome Commercial film was originally introduced, the necessity of complying with import restrictions prohibited its being made available for other than professional use. Moreover, there was the problem of finding processing houses willing to accept work from amateurs. Now, however, Colour Film Services Ltd. have agreed to process this stock if sent them by amateurs, and arrangements are accordingly being made to produce it in a suitable pack for amateur use. This, Kodak point out, will take a little time, but cine dealers will be able to market it in due course. Which perhaps goes to show that it pays to make one's voice heard.

8mm. Kodachrome Price Increase

8MM. FILMING being for many of us quite an expensive business, often demanding sacrifices in other directions, the recent increase in the cost of Kodachrome should not go without some form of protest, and it is somewhat disappointing to read Sound Track's views on it in the October issue.

His figures and conclusions are, I feel, invalid, as there can hardly be a direct comparison on the lines he suggests between pre-war days and now, in view of what must be an enormous increase in the amount of cine film sold to amateurs. 8mm. film has probably one of the highest percentage increases of all commodities, and one which is still rising. Simple economics suggest stable or falling prices where such a situation obtains. Simple economics, however, do not always work out—especially where it would be to the consumer's benefit. Although this morning's *City* column tells of a great all-round boom in the house of Kodak, this firm can probably produce plenty of arguments and figures to show why this price increase was "absolutely inevitable".

Be that as it may, they have put the price up, and as far as Kodachrome is concerned that is all there is to it. But if it is not already too late, can we look to Gevaert and Agfa? In the mind of the average person, film and Kodak are, one supposes, practically synonymous. He very rarely, if ever, considers buying another make of film and often is probably only vaguely aware of the existence of others. As he is not particularly concerned with any qualitative difference there may be, so long as the prices of the various makes were identical it made no difference.

But if there is a difference—and especially as Gevaert and Agfa throw in the "free gift" of the considerable extra footage of leader and trailer lengths—we may begin to see a different state of affairs. As long as there is any real difference of price (not just of one penny, Gevaert) I, for one, shall do all I can to bring the existence of such films to the notice of as many people as possible.

Bolton.

F. JONES.

I WAS amazed by Sound Track's comments on the increased price of 8mm. Kodachrome. Surely, on his reckoning a ball pen should cost the earth. I remember paying 15s. when these pens first came out. The reason one pays 1s. today is to be found in one word: "turnover".

However, a fourth colour film is shortly to come on the market, and the position could therefore be interesting—providing the prices of the three other films remain stationary.

Manchester, 16.

G. COWBURN.

I MUST protest strongly against Sound Track's attitude in attempting to justify the price increase of 8mm. Kodachrome. Before the war sales were negligible compared with what they are today. Let us hope the other film manufacturers will keep their prices stable. 16mm. has already been priced out of the market, so the 8mm. increase will not affect it. I am sure that if Sound Track had known that 25ft. of 8mm. was to be 27s. 8d. and not 26s. 9d. he would not have been so enthusiastic.

Truro.

JOHN FRY, A.I.B.P., F.R.S.A.

We have already given Kodak's explanation of the price increase: the cost has gone up because of the increased cost of production of some of the sensitised materials. In an inflated economy rises in wages and production costs continually chase rising sales.

8mm. Colour Definition

MR. J. H. COWING's letter (Oct.) on colour film definition particularly interested me. I am not inexperienced, have seen a good deal of 8mm. colour at my cine club and hitherto have thought my own

results as good as any—and better than most. Last week, however, I saw what I, too, considered perfect definition from 8mm. colour film. This also was 8mm. Kodachrome, but processed not in Italy but in England. I was even more upset, however, to realise that it was taken by a novice! The consistent quality was better than anything I have ever achieved.

The film was exposed in a Bell & Howell Autaset camera with fixed focus lens. Depth of focus and colour rendering were no less remarkable than the definition, and I did not notice any sign of grain in the whole of some 1,000 feet of film.

It seems to me that the secret lies mainly in the quality of the lens and perfectly accurate exposure; and for preference one should project on to a matt white screen.

Croydon.

F. A. W. PALMER.

Reflected v. Incident Light

IN his praiseworthy desire to portray his subjects in their true shades of darkness or lightness, Sound Track overlooks the inflexibility of colour film, which will only accept incorrect exposure up to one stop. This means that the absorption factor must be compensated for to the extent of at least minus one stop—otherwise all detail will be lost.

A method of exposure determination which merely measures the light source and ignores the subject completely is far too haphazard, and the failings of the incident light method can be illustrated even by the very example with which Sound Track portrays its virtues—providing we carry this example a stage further. He instances a M.C.U. on a sunny day of a subject 3ft. in front of a white wall—reflected light reading f/11. Some dark coats are hung over the wall and the reflected light reading falls to f/5.6; but the correct reading for the subject should be f/8.

Now, let's put some action into the film:

(1) M.L.S. A white wall.

(2) M.S. Some intriguing dark coats are hung over this wall.

(3) M.C.U. X strolls into the picture and investigates the coats.

Shoot them all at f/8 and shot 1 will be over-exposed one stop, but acceptable; shot 2 will be under-exposed two stops, and useless. Only shot 3 will be right.

I would suggest taking a reflected light reading of each subject but under-exposing the coats by half-a-stop and over-exposing the white wall to the same extent, to indicate their respective densities.

Barnehurst.

V. A. M. PETERS.

Sound Track writes: Fair comment! But when judgment has to be exercised, all exposure methods have their limitations. In practice, one would surely choose a new and better camera angle for Shot 3.

Sound Tracks and Copyright

I READ with disgust of the butchering of the amateur sound tapes for the Ten Best presentations. Surely that is carrying this business of copyright too far! In the exorbitant price we pay for gramophone records we subscribe handsomely to the astronomical fees of the recording artists and the huge profits of the recording companies. I'm not complaining about that, but are the artists never satisfied?

By all means let the professionals have their copyright protection against piracy by other professionals. But what is the point in invoking these ponderous laws against the profitless, sacrificial efforts of shoe-string amateurs? How else is the ordinary amateur to get appropriate music to go with his home-made films than by using records?

It is common knowledge that everyone who buys a tape recorder rushes straight home to tape

his favourite gramophone records—which is strictly illegal. Should not a summons for breaking the copyright laws go with the sale of every tape recorder? The sword of Damocles hangs over all our heads! Nevertheless I support R. P. Bayne's proposal and am quite prepared to pay a reasonable fee for an amateur recording licence (similar to that issued to amateur radio hams) just to make everything legal.

Johannesburg.

JAMES M. GIBSON.

Automation: the Ultimate

THOUGH it might appear that 8mm. camera manufacturers have about reached the limit of ingenuity in adorning their scantily-clad models of yesterday with "think-for-you" gadgetry, I think it obvious that the back-room boys cannot halt here. At least, not while the outrageous necessity of first pushing a button, before a scene can be shot, still persists. And having to peer through a viewfinder can be a nuisance, too. So it seems that the fully automatic model must not be delayed any longer.

In my opinion, the outmoded starter button and viewfinder will have to go, leaving just the space on the poor old turreted and magic-eyed body that the designers have been searching for to place their new scene-finding antenna. In use, the camera will be left atop its tripod on, say, the beach, to seek out and record only the best scenes within its scope, whilst the lucky owner makes a comfy bugle in a nearby deck chair.

Just a moment, though! He stirs uneasily as a solemn thought occurs—will the antenna be astute enough to reject the inferior shot of the bathing beauty contest by the bandstand in favour of that perfectly composed shot of the lighthouse and headland? And an even more solemn thought—or vice versa?

Perhaps full automation is still a long way off, after all!

Bingley.

J. M. GORELL.

Salvo for the Canon

BEFORE I came out to work in Nigeria I used to read the letters about Jap cameras with every conceivable feature, bought by overseas readers for practically nothing, in disbelief and envy. In fact, I'm not sure I didn't take this job out here just to get the much discussed Arco Triomat for £60 when I read a letter from a Lagos reader about it. When I got here I found that all these seemed to have been snapped up and all I could find in Lagos in the Arco range was the even more fabulous Technica at £99 10s. This was, however, a bit more than I had budgeted for, and I found myself looking at a Canon Zoom 8 at £66.

In the past I had always insisted that zoom cameras for amateurs were a bad thing, as there was quite enough hosepipe panning without the added sick-making effect of rapid zooming. But when I saw this Canon, mixed up with ivory ornaments, cheap pens and oil lamps in a Lagos store, I am afraid all my good intentions ebbed away and I bought it in the time it took to write the cheque.

May I torture U.K. readers with a few of the mouth-watering details? The camera is a true reflex except that the iris seems to be behind the mirror somewhere, as stopping down does not affect the viewfinder image brilliance. So I don't want to hear that horrid word "parallax" ever again. Incorporated in the reflex system by some piece of oriental cunning too clever for me to understand is a horizontal split-image range/viewfinder. There is a semi-coupled exposure meter which has to be pre-set to filming and emulsion speed (10 to 160 A.S.A.), seven speeds (8 to 64 f.p.s.) and single frames,

geared footage counter, 37 seconds run with warning bell and, last but not least, the lens.

This is in a plastic mount and zooms from 10mm. to 40mm. with the intermediate 13mm. and 25mm. marked on the mount. The lens opens up to f/1.4 and closes to f/22, which should allow almost complete fades in all but the brightest light. Included in the £66 is a pistol grip and a very well made leather case. The workmanship throughout appears to be excellent, and Canons must think so, too, as they give a five year guarantee.

The question now is, will I get better results than I did with my Bolex L8? I think I will have to ration my zooms during filming to one or two every 100 feet, but the zoom enables one to frame each scene before filming, rather as one uses an enlarger after taking a still shot. I think this is probably the way to get the best out of a zoom lens and, for this reason, I prefer the manual rather than the power zoom, as the latter probably encourages zooming while shooting.

Anyway, I'll report results to anyone who is interested and all I'm worried about now is the Gentlemen of the Customs on my return to England in 17 months time.

Ibadan.

PHILIP WARNER.

Projecting With Spectacle Lenses

WISHING to obtain a larger picture with my rather limited throw of 12ft., and being unable to afford another projection lens of shorter focal length—mine is a standard lin. lens on a Specto 8mm. Popular—I made use of a discarded pair of spectacles. These have divergent or negative lenses which can be recognised by the slight reducing effect they give when held in front of small objects.

I found that if one of these was removed from its frame and supported accurately in line with, and about 3in. in front of, the projection lens, a considerable enlargement of the picture could be obtained; in my case from 27in. to 39in. wide. There was no apparent loss of definition and no distortion, provided the lens is supported in line with, and not too far away from, the projection lens.

The position giving maximum magnification is determined when an image of the film frame just fills the spectacle lens with no cutting off of the corners. Focusing is slightly more critical, otherwise the picture appears to be quite as good as that obtained with the unaided projection lens and a longer throw.

Bebington.

JOHN CLARKE.

Hazards of Exterior Shooting

I NOW know why many exterior scenes in professional films are shot in studios, with locked doors to keep people out. It takes true leadership to assemble a film unit and keep it intact right up to the end.

When the Metropolitan M.P.C. went on an outing to the Longwood Gardens, Delaware State, I at least found how difficult it was to secure the shots one wanted in the face of unexpected distractions. These formal gardens of about 150 acres are an elaborate imitation in fairly good taste of a European castle garden, but without the castle. We have all too few of them here. I shot about 100ft. of the fountains. All the rest would have made good subjects for stills.

A zoom lens used as an all focal length lens can be a wonderful aid, for it gives a notable flexibility to one's shooting. My 17-68mm. Angenieux has as good a definition as my Dallmeyer lin., Goertz 3in. and Ektar 15mm.

I like the attitude of A.C.W., namely, it intends to give information—and does. I don't keep it a secret either.

Brooklyn, N.Y.

I. N. STEIGMAN.

Is It a Bargain?

ALTHOUGH I am an ardent 8mm. fan, I cannot resist picking up odds and ends in the film, projector or camera line which I find in second-hand shops. Recently hearing of a projector (age, make and gauge unspecified) for sale in a village some miles away, I caught the first bus there and discovered that the machine was a Pathoscope (perhaps one should remove one's hat at this point?) 17.5mm.

I secured it at a very reasonable price and hurried off with it. (If you've ever carried a 17.5mm. sound projector, five spools—two of them loaded with film—and a speaker, you'll know that "hurried" is scarcely the right term!) I found that sound-wise the projector was perfect, as indeed was the entire equipment. The film I got with it, however, was very brittle, regularly breaking as it went through the gate (which, incidentally, is in wonderful condition).

Now, after cleaning and oiling, this bargain (?) is going like a bomb, but I am dubious about what to do with it. What are the prospects of converting it to take 16mm. films (sound or silent)? Someone, somewhere, must have found himself landed with a similar machine, rescued from a fate worse than leaving the lens cap on one's camera!

While I'm still with you: Agfa may take a little longer to return films than Kodak, but the results are worth the wait.

Rochester.

JAMES HODGE.

The Pathoscope 17.5mm. projector was a very nice job, and the engineering was good. At one time a London firm undertook its conversion to 16mm., but it is many years since we heard of this being done. Even if such a service was still available, it would be quite costly with engineering at present prices; indeed, unless our correspondent is able to do much of the work himself, we doubt if it would prove worthwhile. Yet it seems a pity not to do something with the machine. If the 17.5mm. films were not stored in sealed cans, one would expect them to be so brittle as to be virtually useless.

Wide Range, Perfect Exposure

WITH regard to recent correspondence on the time taken to process colour film, I would prefer to wait a little (after all, ten days is not excessive) and get the service. So far I have got 100% results with Agfacolor—no exposure meter used—on a wide variety of scenes ranging from illuminations taken at night to the interior of a saloon, lit by fluorescent light, on a cross Channel boat. My camera is an ordinary f/1.9 Brownie.

I would like to commend the service I have received from Messrs. Boots in respect of a Terta projector which was damaged in transit. They despatched a new machine by return of post.

Holywood, Co. Down.

L. A. SINFIELD.

Add-On Sound Units

WITH reference to Mr. Edward Smith's letter on add-on sound units (September), for more than three years I have used a Zeiss 8B projector, Moviphon, Movivox, mixer and a tape recorder. They have given me nothing but satisfaction and I am of the opinion that they provide the solution to the sound with film problem.

Leeds, 7.

O. W. H. LEWIS.

Oh! For a Good Subject!

CONGRATULATIONS on A.C.W., particularly the technical sections, from which I derive a great deal of useful information. I think the film criticisms could put more importance on subject matter than they usually do. A good subject can more than compensate for the lack of the advantages available to the professional. Technique means nothing unless you have something to say.

London, W.3.

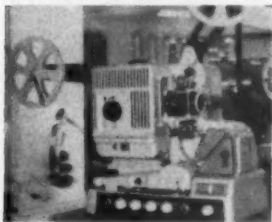
P. A. WARD.

DECEMBER A.C.W.

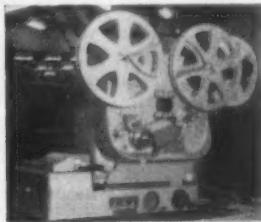
The Trade Turns Its Attention to 8mm. Sound

New stripe projectors at Photokina ^{u.s.} Activity in perforated tape systems ^{u.s.} Will pocket-size cameras and recorders bring 8mm. lip. sync. nearer?

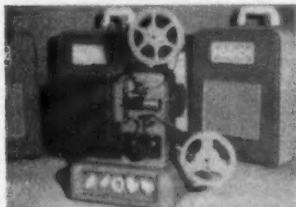
By DESMOND ROE



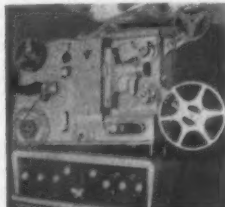
Siemens 800 with stripe attachment.



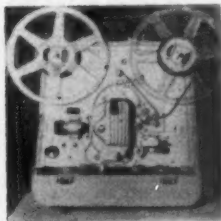
Siemens 800 with separate 8mm. film sound head at rear.



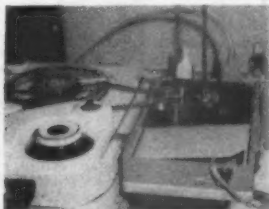
Microsonor 8 with twin impedance drums connected to single flywheel.



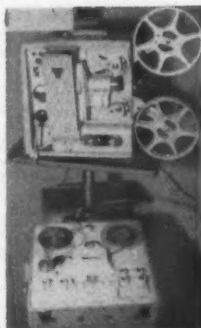
Ercam Malax Sonoclub double-system projector. It can handle 8mm. or 16mm. film at any standard speeds, with plain or perforated tape, or 8mm. or 16mm. magnetic tape or film.



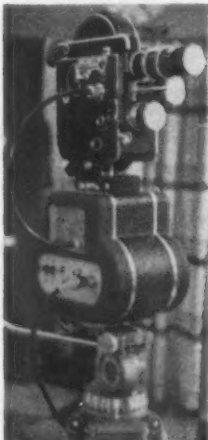
Elite de luxe.



Pathe Synchroneca.



Ercam Mixophone perforated tape recorder electrically synchronized to projector.



Nomad with Bolex H16, showing mechanical drive connection.



Nomad with yoke for larger playback reels.

WITH the ever increasing market for 8mm. equipment, manufacturers are now finding it worthwhile to turn their attention to 8mm. sound. Not only were several new 8mm. stripe projectors on show at Photokina, all to the standard specification of 24 f.p.s. and with the sound advanced 56 frames, but Castle Films had a list of forty 8mm. sound films with magnetic sound to the same standard, ranging from cartoon and comedy to science-fiction and travel.

The fact that Kodak have now produced their Sound 8 projector may almost be said to set the seal of approval on 8mm. stripe. The projector gave

A.C.W. DECEMBER

excellent results which were achieved by the use of a well-designed sound head, with the magnetic head scanning the edge stripe actually on the flywheel stabilised sound drum, plus the employment of the new extra hard alloy Allenol for the magnetic head. This head scans only .020in. of the .030in. stripe, thus avoiding the mushiness that the uneven edge of the stripe often introduces. With a price in the U.S. of only \$345, one forecasts a big sale for this projector.

Also from the U.S. is the Fairchild 8mm. stripe camera and projector (details of which are given on page 658). The camera is a nice solid job, running

smoothly and quietly. I found nothing very special about the sound filter system, which seems to be a properly proportioned version of the popular pull-through, single flywheel soundhead, relying on gate friction for damping. Lacing of this type of soundhead is very straight-forward—no doubt one of the reasons why it was chosen—and results were good.

Novel Feature

The projector is compact, with the loudspeaker in the removable cover. The novel feature is the provision of a movable idler so that the film loop between picture and sound gates can be adjusted for perfect sync. This is necessary because one-frame accuracy is needed for perfect lip-sync, and one cannot always guarantee that both camera and projector will be laced up perfectly correctly. Incidentally, with the suggested lacing, the picture/sound spacing in the camera is nearer 48 than the standard 56, but this could easily be rectified by the provision of a couple of idler rollers after the picture gate to lengthen the film path. The importance of correct lacing in the camera is obvious. With lacing changing from reel to reel, one would otherwise have to be adjusting the projector loop continually.

From Japan come the Elmo and Sankyo projectors with add-on 8mm. stripe units, both fitting below the gate. The Elmo we have seen before, but I again admired the neat one-screw fixing unit, with standard picture/sound separation, and separate amplifier control unit. The Sankyo is a combined amplifier/soundhead assembly with the projector standing on top. From the look of it, it seemed to be a prototype, and from the length of film involved one would think it unlikely that standard separation could be achieved.

Revolutionary Bolex Projector

Europe was well represented in 8mm. stripe sound. First, the revolutionary Bolex 18-5 projector, which clearly has been designed for standard sound stripe, a second sprocket being provided below the picture gate all ready for an efficient tight-loop soundhead of the Sonorisier type. I understood that Bolex have also planned for a tape coupler for this projector. A new restyled version of the Cirsesound was on view, and there was also a new Italian 8mm. stripe projector, the Microsonor 8 from Siena. This has a most ingenious soundhead with double impedance rollers, one on either side of the magnetic heads, friction coupled to a large common flywheel.

Other stripe projectors were shown by Hahnle, VEB from East Germany, and the Norwegian Elite appeared in a new de-luxe version. Siemens have really gone to town with their 800 8mm. projector. It is available not only with a stand-on stripe/amplifier unit, standard spacing, but also with a single track separate 8mm. magnetic film soundhead built on the back. This unit could be used with an amplifier unit similar to that for the stripe, or with a tape recorder suitably modified as regards plug-in connections to the heads. Also on show was the Nizo horizontal 8mm. stripe projector, this time modified with the soundhead in the standard position.

Sound Couplers

I saw no new stripe attachments for use on top of the projector. It seems clear that manufacturers have decided to go for the S.M.P.T.E. standard, which will be a relief to the amateur who has been standing waiting on the sidelines.

Very little new in synchronisers for plain tape was in evidence. BASF, the tape people, had a very interesting exhibit in which all the established pro-

jectors with sound couplers were shown in working condition with various popular tape-recorders. They also demonstrated their own tape sync. system which is based on the Zeiss tape switch unit for slide projectors. This works off a tone recorded on the tape, and BASF have tied it in with some form of commutator sync. unit of their own design connected to the projector.

Elmo and Canon had electrical tape sync. units, obviously of the commutator type and very similar to the well-known Bauer unit. Meopta showed a mechanical sync. unit, embodying a differential gear box driven by tape and projector.

Perforated Tape Systems

On the perforated tape side, there was distinct activity, albeit lacking in volume as yet. What there was, was most interesting and of distinct promise for the future. Ercsam of Paris, who are pioneers in tape sync. systems, presented their well-known Mixophone, a tape recorder fitted with a built-in tape sprocket electrically synchronised (by a commutator method) to the projector. Sonocolor perforated tape with 8mm. film type perforations is used. But most interesting was their Malex Sonocolor dual projector, a combined projector (which can be either 8mm. or 16mm.) and magnetic recorder/reproducer, the latter mechanically coupled directly to the projector for sync.

This recorder can be used with plain or perforated tape, or with 8mm. or 16mm. magnetic film, on changing the guides and the drive drum/sprocket. The heads, which cover a track 0.1in. wide, can be slid across to suit the sound track standard on whichever tape or film is being used. The recorder has a tape position indicator, can be declutched from the projector unit, and has separate fast wind motors.

VEB demonstrated a Bauer type coupler plus perforated tape for their 8mm. projector, and Pathe showed their Synchronome for perforated tape. The latter has been out some time now, but is easily the simplest of the tape sync. units. It can be used with both camera and projector. Briefly, the camera or projector speed is set slightly above the normal running speed, and coupled to the unit, which stands beside the tape recorder; the tape passes over a movable idler roller which works a mechanical brake on the sprocket connected to the camera or projector. As these are set to run very slightly fast, the tensioning of the tape loop gently brakes them down to the correct speed. Pathe use tape with 8mm. perforations, and the system worked very well, with no tendency to break tape on stopping and starting again.

A Gem of an Idea

One of the outstanding exhibits for sound on a separate medium was that of Magnacord, a well known, long established U.S. firm dealing in professional 16mm. magnetic recording equipment. They have dreamed up a gem of an idea for a portable recorder for the advanced amateur wanting lip-sync. sound. The Nomad, as it is called, is a 7 lb. unit with such a neat, finely-made tight loop soundhead for 8mm. magnetic tape of 3 mil Mylar, that it can be directly driven by a clockwork camera such as the Bolex H 16. The transistor amplifier is built-in, and there is a feather-weight hand-held remote control unit. Twin track recording permits of a continuous background of music or effects being added later.

It is expected that a 16mm. magnetic tape version will be available later on for the professional user who has to return sound on 16mm. standards to his studio. With the addition of a yoke to carry reels larger than the 3in. fitted, the Nomad can be used

(Continued on page 694.)

Odd Shots By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Deathly Hush When clubs write to invite me to lecture, they are most flattering and assiduous in their correspondence. Although I take on engagements only on the understanding that my daily work must come first, in the last ten years I have had to cancel an appointment less than a dozen times. In that unhappy event I of course write to the group concerned, but only twice have I had an acknowledgment of my letter. I have been on tenter-hooks wondering if my message has got through, and have tortured myself with visions of an audience waiting for the speaker who never comes. Yet just a few words on a postcard would have set my mind at rest.

Sixteen Scores Remember the Oscar winner of a few years ago, *Rode Safely*? But do you know that it was the forerunner of a whole series of motoring films by Ted Lambert, each devoted to road safety? Lambert is a motor trader and was at one time a highly successful racing motor cyclist, but his films have nothing to do with sales promotion; they are the practical expression of a deep urge to do something about a grave problem that affects us all.

His latest task—a monumental one—has been the making, single-handed, of a series of five films, each running for 20 minutes, on driving. Two deal with the basic principles, one with motorway driving, another with winter motoring and the last shows how the acknowledged experts deal with awkward situations. It is encouraging to know that police forces and road safety committees all over the country are making full use of these films by an amateur who has found a truly worthwhile subject.

Elegant It was an impressive letter heading, on pure white paper, engraved in classical capital letters only 1/4 in. high. Beneath the words, "Harrow Camera Club" is an elegant script: "Affiliated to the Royal Photographic Society". It was in such marked contrast to them that I could not help thinking of some club notepapers I have seen: gaudy colours, brash lettering, drawings of projection screens, tripods, loudspeakers in full blast, the lot. Everyone to his taste, but surely it would be a good thing if some of the worst excesses were pared away. Believe me, I'm no snob, but it does occur to me that their elimination might attract a more discriminating membership.

Mightier than the Lens I breathed a sigh of relief when the chairman shook hands with me to mark his approval and acceptance of a film I had made for his firm. For if ever there was a case of the pen proving mightier than the camera, this was it. For more than fifteen months we had worked on the thing. We had held discussions with specialists, the

client had submitted the treatment and the successive scripts to yet other authorities, and I had rewritten the script, before and after shooting, at least five times.

We had all got fed up with it, and were sure that every spark of life must have been driven out of it. Yet, seeing the film as it was finally presented to the clients, I realised that this refining and super-refining of a difficult subject had paid off, and the film had become as firm limbed as a well trained athlete without an ounce of superfluous fat.

Counting the Cost My producer and I were drawing up a budget for a film the other day, and as I looked down the 47 items, the cost of which we had to forecast, I wondered how many non-professionals ever troubled to work out how much their film making really costs them. It's an interesting task and, for a club, not unrewarding. First to be taken into account are the people involved: producer, writer, director, camera crew, electricians, carpenters, property men, sound crew (if any) during shooting, recording and editing, the commentator, projectionist and odd jobbers. (If you are a lone worker you will, of course, do the work of many of these people yourself.)

The best way of arriving at a figure is to allot each person an hourly rate and get them to enter into the spirit of the thing and report the number of hours they put in. You'll probably be surprised! Then there are film stock, discs, music, cost of striping or of tape, royalties, hire fees for costumes, rent of premises and equipment, meals and incidental expenses.

As an amateur you will probably think all this a bit cold-blooded, but keeping tabs on costs helps to foster discipline and a responsible attitude to film making. Try it, even though you may have no intention of making a penny out of your work.

Cant The cameraman who shot the film in the Rank *Look at Life* series I saw recently had certainly used a tripod but, believe it or not, nearly all his landscape shots were canted five or six degrees. Had an amateur film with this fault been brought to me for criticism, I should have had the hide off the producer. We are coming to something when our pros are guilty of this sort of thing. Or perhaps I'm a square because I want things square that are supposed to be square.

U.S. Economy Every month I get from Massachusetts a copy of *A.C. Movie News*, the official organ of the American Chapter of the I.A.C. The only preparation for its long ocean voyage to me is the typing of my name and address on the cover, and the stapling of two of the corners, yet it arrives quite safely when much more elaborately packed things don't.



For "After You, Mr. K.", winner of Novice award in I.A.C. competition, Harold Brayshaw made effective use of his other hobby of model making, and because the theme of his film is also dear to the hearts of small boys, the young space travellers give an uninhibited performance.

I Couldn't Tell the 8mm. from the 16mm.

As one followed the other, which was which? By DOUBLE RUN

IT was very noisy but interesting in the French Institute that Saturday afternoon, when an exhibition of cine equipment was held as part of the IAC London Amateur Film Festival. Everyone, it seemed, had the answer to keeping 8mm. film and tape in step—but nearly everyone seemed to be experiencing just a little difficulty in lining up the apparatus. So it was the 8mm. magnetic stripe which stole the show. A Cirsound was projecting *May Wedding*, the first professional release on 8mm. with sound on stripe. I understand that both Columbia and Warner are considering releasing feature films on 8mm. stripe. Certainly this would mark a very big step forward.

Then came a demonstration of a 16mm. stripe film, *Review of 1959*, by the 9th Blackpool Boy Scouts. I was quite impressed by it. Mostly concerned with camping and a visit to London, the boys' personalities were effectively brought out. We saw them in close-up and were told their names and something about them. One lad, for example, was introduced as "another reason why Scoutmasters grow old quickly"; and while the scouts gingerly set about washing in the early morning, the commentator talked about the timidity of wild creatures approaching their water hole. In this way, visuals which were not always very exciting in themselves were given some point.

The neatest piece of editing was in the London sequence: a boy peers down one of the cannon at the Tower while the commentator explains that they were a bit doubtful about letting him get so close. Then came a shattering roar, and a pile of masonry crashes down; then a brief C.U. of a notice with an arrow pointing "To the Bloody Tower".

There was no screen for one of the new projectors on show, but fortunately someone was bending over to look at a nearby stall, so we watched the picture on him. But it was a pity his trousers were blue.

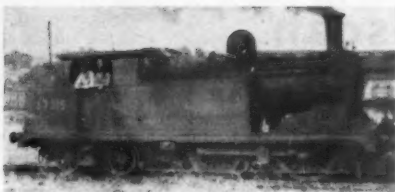
I scarcely think that the television personalities (including Lockhart from *No Hiding Place* and

two of the nurses from *Emergency Ward 10*), who had been invited to see the prize-winning films in the evening, can have enjoyed themselves very much. *The Dream of Edwin*, the 8mm. second prizewinner in the Family Class (the first prize was not awarded), showed a very self-conscious little boy watching mother bake a cake then, dreaming he is a magician, doing the same thing by stop action. Finally he gets up from bed to look at the real cake and grins at it in one shot, and then in another and another. The close-ups would have been quite effective if only he had been directed—that is, been persuaded to lose himself in the situation, and had not been so desperately aware that he was being filmed. In a family film it does not matter all that much if the plot is unoriginal, but there must be some spontaneity.

As Man Creates, second prizewinner in the Instructional and Educational class, was so obviously 16mm. s.o.f. that it seemed almost unfair that it should be screened in the same programme as 8mm. *Edwin*. But afterwards I glanced at the programme and had the shock of my life. It, too, was an 8mm. film! Must be a misprint, I thought, but, no, 8mm. it undoubtedly was. This was the first time I had ever really been in any doubt as to the gauge I was watching; the quality really was much better than that of some of the 16mm. films we were shown.

I dare say they were screening 8mm. originals and 16mm. copies, and I admit that the screen was not all that large, but the plain fact remains: you couldn't really be sure which gauge it was unless you glanced up at the projector balcony. Even Jack Smith, who used to maintain that 8mm. films couldn't be shown in public, kept on leaning across and asking, "Is this 8 or 16mm.?"

Made by Morgan Jones of Queensland, *As Man Creates* tells the story of two brothers who make puppets—or, rather, it tells the story of the construction of the puppets. It would have been more compelling, I felt, had it been about the brothers. However, photography and commentary were very assured, and the film burst



Unlike Mr. Brayshaw (see pictures opposite) you have no second hobby? What about other people's? These have the added attraction of providing material to which you come with an entirely fresh eye. In "GS", highly commended in the I.A.C. competition, Peter Boocock has recorded the building of a model engine by D. W. Horsfall, and has provided shots of the original (left) for comparison.

into life at the end with a spirited rendering (by the puppets) of *Mack the Knife*. I wonder what they did about copyright . . .

J. Eric Hall's *Astride the Appenines*, first prizewinner in the Travel section, runs to 700ft. of 16mm. Kodachrome and is exceptionally painstaking and assured, but the emphasis is firmly on places—never on people—and the commentary very laboured both in manner and content. We are shown the most "beautiful and soothing graveyard in the world" and the Rialto bridge "immortalised by William Shakespeare", but one soon tires of picture post card views. A touch of humour would have been welcome. The reference in the commentary to "luscious fruits" as girls walk down a street was not intentionally funny.

The problems inherent in producing commentaries do not lie in the technical aspects alone. Finding someone with a pleasantly relaxed delivery can be very difficult. Although it was much too long, W. B. J. Higgins' *A Little Spanish Town* (8mm.), shown the next day, did have the merit of presenting the people of the place—and there was no ponderous commentary.

The other films in the prizewinning show were 16mm., so I'll leave them to Jack Smith, but I feel I must draw attention to the Strange Case of the Ending of *Dark Interlude*. I thought this American entry, first prizewinner in the Fiction class, absurdly unconvincing and melodramatic (echoing voices, big close-ups of eyes) until near the end, when it suddenly began to seem meaningful. So I was astonished to hear Ivor Smith,

next morning, explain that the final 100ft. of the film had been removed before the show because, he said, "You would like it better".

Mr. Smith also explained the predicament of the judges, and although I've no doubt that this is a matter which Jack Smith will seize on—for it demands careful assessment—I hope its importance will excuse a comment of my own. The number of entries was increasing each year, said Mr. Smith, and the volunteer judges at the preliminary judging sessions were having to spend summer evenings *looking at films*. He wondered whether clubs in the provinces could do the preliminary judging. A lady from the North said they were already judging films from other clubs and had worked out a points system of their own, and she seemed quite ready to take on the job.

But what contestant in a national competition will take kindly to having his work judged by fellow amateur film makers who, for all he knows, have no particular qualifications for the job? If the process of weeding out is delegated to all and sundry, will it *improve* the situation? I'm afraid I don't have much confidence in anyone who has produced a neat little points system for assessing what *might* be a work of art. Another member suggested that entries should not be allowed to exceed a maximum length, but, as Leslie Froude pointed out, you could not limit great works of art in this way.

Someone else asked if the programme of prizewinners could not be made more entertaining. For my part, I got more pleasure from

(Continued on page 696.)

"If only the boy had not been so desperately aware that he was being filmed . . . In a family film there must be some spontaneity". This production still from B. Berger's prize-winning film, *"The Dream of Edwin"* (8mm., 80ft.) explains the self-consciousness. But what is the conscientious family film maker to do when he is constantly urged "a plan—plan—plan?"

Mr. Berger has shown considerable technical skill and, as we wrote of *"The Dream of Edwin"* when it gained a One Star award in the Ten Best, there is evidence of a cinematic imagination at work in it. The question is: How to make technique serve imagination? One answer is to use a stand-in (Mother, perhaps, or even a piece of furniture) for preparatory work such as measuring distances and arranging lights. During all this the young star is best in bed.



Telescan

News and views on T.V. and film topics By FLYING SPOT

Is there a future for the cinema-scale projection of television pictures? Philips evidently think so, for at Photokina they displayed their Eidophor projector, a piece of apparatus measuring some five feet by four feet, and weighing about 800 lb.

It is certainly an impressive item, capable of giving full cinema brightness on virtually any size cinema screen, with definition limited only by the inherent limitations of the television image itself. Its basis is an ingenious application of a well-known principle called the Schlieren effect, which is also the basis of thermoplastic recording.

Briefly, this principle is that if a stream of electrons is directed at a liquid backed by a conducting surface, the surface of the liquid will rise or fall with variations in the electron stream. Thus if a TV picture is directed on to it via a cathode-ray tube, the liquid will "ripple" in sympathy, and so reproduce the picture.

In thermoplastic recording the "liquid", a suddenly heated plastic, coated on ordinary 16mm. film, is instantly cooled (after recording), and so "freezes" the picture, which can, in fact, be seen by eye, looking rather like a thin monochrome image "indented" in the same way as the image on a piece of colour film.

In the Philips Eidophor, however, this freezing of the image is not required. The liquid in this case is oil (7 in the illustration), and it lies by means of an ingenious perpetual feed on the surface of a concave mirror (6). On to this concave mirror is focused the extremely bright beam from an xenon-lamp projector head (1-4) which on its journey passes via a 45° slotted mirror (5a, 5b, 5c).

The point of the concave mirror is that where the oil is at rest, the light reflected from it must hit one of the bars of the 45° mirror (5a, 5b, 5c) and so does not reach the screen (9). The screen at these points is thus black. But where the oil rises or falls, refraction will cause the reflected projector beam to pass through the slots in the mirror and so through a pro-

jection lens (8) to the screen. Thus as the surface of the oil ripples on receipt of the TV picture electrons (10 and 11), it "heliographs" the projector beam in sympathy, and so reproduces the TV picture on the screen.

There is, of course, a good deal more to it than this brief explanation suggests. But the technical superiority of the Eidophor process over ordinary projected TV would seem established.

Trouble with Tripods

I SOMETIMES wonder how the ludicrous screw system by which we bolt cameras to tripods became standard. It is basically inefficient (goodness knows how many times I have had to screw the tripod screw thumb tight and then perform the final tightening by rotating the whole camera clockwise into the line of sight). It is also dreadfully time-wasting (have you ever come across those demonic spring-loaded tripod screws which drop down as the weight of the camera descends on them? You then fiddle interminably, sliding the camera about until the screw plops into the hole in the camera and can be screwed home).

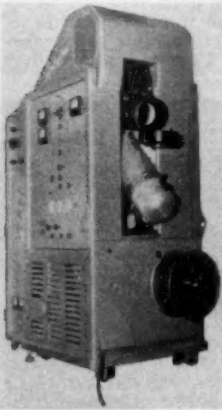
The more progressive camera and tripod manufacturers do their best to minimise their shortcomings by accessory "quick-lock" devices of their own, all of which are very good. But some of them involve the use of detachable tripod screws which you first screw into the camera (thus ensuring that it will not fit back into its case when you want to move quickly) and then lock into the tripod head—that is, in the intervals between finding that it has (a) become detached from the camera, (b) is not in the tripod head, and (c) must be lying in the grass somewhere around the last location.

But I salute them all—they are at least a step in the right direction, and the answer to the last difficulty is to keep a few spare screws handy in the camera case. Even with these, however, only a short and slender rod of steel links an expensive camera to its support, and when the camera is tilted towards the vertical, one shudders to think what sheer mathematical strain that little steel rod must be suffering.

Key: 1. Xenon lamp. 2. Condenser lens. 3. Picture mask. 4. Focusing lens. 5. Strip mirror. 6. Concave mirror. 7. Eidophor layer. 8. Projection lens. 9. Picture screen. 10. Electron beam. 11. Electron gun. 12. Vacuum chamber.

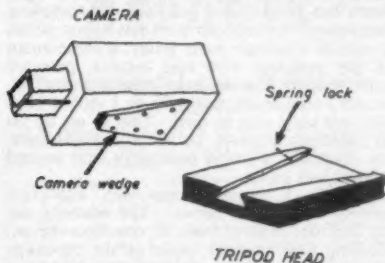


The Eidophor projector and the system on which it works.



This is, of course, by no means only an amateur problem. Even quite heavy professional cameras use the same principle, but in their case they usually have a substantially flat base which locks to a good-sized pan head by the larger "continental" bolt.

Obviously there is only one sensible answer—to use the wedge system which is in vogue for very heavy film and TV cameras. The base of



the camera has firmly bolted to it a large chamfered-edge steel wedge which simply slides into an equivalent-shaped slot on the tripod head, and spring-locks into position. It is quick, practical, foolproof and quite safe, but I suppose it will never catch on for amateur cameras, partly because they inherited their silly screw-holes from still camera tripods, which still sell, and partly because a wedge is an unsightly appendage to an elegantly-designed camera, whereas nobody can complain of an innocuous hole which only one in ten amateur camera-owners thinks of using, anyway.

Using Colortran

I MENTIONED a month or so ago that Mole-Richardson will hire Colortran lighting outfits to amateur film groups. Now for some tips on using them.

For your three guineas you will probably receive a half-set, which consists of four lamps, four lightweight stands (they can literally be carried around in one hand), and a quantity of leads. It is worthwhile making sure before despatch that you will receive three or four lamp extension leads, as the existing leads are ridiculously short. All this lot packs into a couple of cases.

You will also get a transformer. Set it to the voltage in operation, and you can then plug in as many of your four lamps as you will need. The transformer will plug into any convenient 15 or 13 amp. socket. On the older transformers, a single switch rotates to bring all your lamps up, but the newer transformers have a separate switch for each of the four lamps, so that you can raise or dim your lights separately. The initial raising should be done slowly, allowing several minutes for the lamps to warm up between steps.

Moreover, since they are in effect photofloods, they should not be left on full power for longer than necessary. Watch the ammeter as you bring the lamps up; they should not exceed your supply unless you dare fuse your socket to take

20 amps. There will also be another meter which shows you what colour temperature your lights are giving, and indicating when they are bright enough for colour filming.

The lamps are more flexible than they appear at first sight. There will probably be two "Cine Kings". These are in effect spotlights barn-dooed to give a bright but narrow beam of light. Slackening the side screws permits the whole lamphouse to be rotated so that the beam can be shone vertically, horizontally or diagonally.

The other two lamps will be floods or fillers, one of them, the Super Kicker, giving about twice the light of the other, the Kicker. If you can arrange to have on hand a few black screens or niggers, you have in effect two spots and two filler floods, and enough light for colour filming over an area about 20 feet square. Which, from one 15 amp. point, is pretty good.

No, I have no interest in Mole-Richardson. But Colortran is the second most exciting thing that has happened to professional lighting recently. The first we will talk about later.

On Christmas Morning

TOO early one Christmas morning, I was woken up by a television newsreel company's telephone voice announcing that something had gone wrong with their arrangements, and urging me, as a stand-in cameraman, to go to a certain hospital which they had discovered was near me, and there take some shots of happy laughing children opening their Christmas presents.

The voice had, it said, just phoned the hospital, and everything was arranged. All I needed to do was turn up and shoot. So, resignedly, I went, whereupon I discovered what the newsreel company evidently hadn't realised—that it was a hospital for mentally-defective children. Nothing I could shoot there would be of the slightest use. Yet the staff and nurses were so obviously delighted at my unforeseen arrival that I hadn't the heart to disillusion them.

Aghast, I did what I thought the only thing possible in the circumstances. I quietly took the film out of my camera, and went through with the shooting as though nothing were wrong. The newsreel company didn't get their story, and the nurses and children must have been very disappointed that they didn't see themselves on television that evening. But what would you have done? On Christmas morning, too.

Amateur Films in the Air

AMATEUR films are literally in the air. The next programme in the BBC *Personal Cinema* series will be televised at 6.20 p.m. on Dec. 12th, and like the first—which created a very favourable impression by presenting amateur films as entertainment in their own right—will be largely built round ACW Ten Best films. The commentary will again be by Derek Hill, while Tony Rose is responsible for the content of *Film Club*, a new series designed to show children the basic elements of film production, both professional and amateur. The first two programmes in this series, on the functioning of cameras and projectors and script writing, were televised in November.

A Movie Maker's Diary

By DENYS DAVIS

4th Oct. I have just seen my first 8mm. film. If this statement of fact raises a few eyebrows, let me hasten to add that, each year, I see miles of the stuff, most of it unedited, nearly all of it bad. Film to me implies a *production*, something that I would have been very proud to have made myself.

After all these years, I have just seen such a film. It is the 8mm. Ten Best winner, *This Park is Beautiful*, made by somebody I've never met called Felix Süßmann. For years I've been sickened by a long line of professionals telling us that we amateurs are free to express our views . . . etc., knowing full well that we never do anything of the sort and that all we do achieve is some very trite offerings.

And then along comes this delightful little film—expertly tailored to fit neatly within the limitations of 8mm. film and equipment—which seemed far better than practically any other amateur film yet seen. I was in America when this year's Ten Best show opened, so could not attend but I had heard great things of the programme, all of it to the effect that it was better than last year's.

It still disappointed me, but it undoubtedly is a better evening's entertainment. If you haven't seen it, go along soon, but take my tip and concentrate on Mr. Süßmann's work. It is truly, typically, correctly amateur—in the nicest sense of the word. And copy his techniques if you can for, by so doing, you might help to put amateur films back on the map.

9th Oct. From the intelligent use of 8mm. film to the complete and utter waste of it . . . and I've been a party to the carnage! Arnold asked if I would bring him back the latest cine camera from New York. It is always a problem buying for other people, so I took the advice of an experienced dealer and settled for the Argus Cine-tronic M3 camera, which fitted his budget. In any case, a squared up camera design appeals to me more than an awkward rounded off job. The viewfinder was excellent and the motor ran sweetly. In case you do not know, this model has three f/1.9 lenses—normal, wide angle and telephoto, each with its own optical viewfinder. Then, too, there's the automatic exposure meter control. Plus the duty, it cost a lot of money. "You jes can't go wrong," said the dealer.

But you *can* go wrong, hopelessly wrong. Arnold, in his first flush of enthusiasm, shot off seven rolls of film which we saw together this evening. Hosing, pointing at the camera, lack of story, theme, continuity . . . all the usual mistakes were there.

Arnold is an intelligent man who holds down

an excellent job in an important concern. But he gave me permission to say that he's also a clot! A clot of the first order for wasting his money instead of reading up a technical book first or, indeed, of going along to see a programme of good amateur films *before* pressing the button. Twenty minutes of *This Park is Beautiful* might have done him a power of good!

12th Oct. I'm really up on the soap-box this month but forgive this one last, blood-boiling observation. An impressive station wagon pulled up outside Claridges early today, a cameraman got out complete with cine camera, powered zoom, battery box, recorder—the absolute lot. Beautiful equipment that you or I would have given our right arm to own. This he set up on the pavement, focused on the commissioner, even dissuaded a young policeman who wanted to move him along.

Naturally I thought some very important celebrity was due to arrive. The celebrity did duly float up, alighted from his chauffeur-driven, mile-long American car, stood on the pavement and—wait for it!—grimaced into the camera and *pointed*.

All that equipment, that money, that professional cameraman's time and energy to take shots of one rich industrialist doing *precisely* what every tourist does in nearly every amateur film!

18th Oct. A dealer friend was speaking highly of a show put on in Ipswich by Kodak. A team comprising lecturer and projectionist are touring Britain, putting over an evening of combined colour slides, films, sound on tape and lecture. My friend, who has been a professional photographer himself, was very impressed. Not so much by the show—though he enjoyed this immensely—but by the rubber-gloved antics of the projectionist behind the scenes!

Apparently the young man is quite an artist who treats every slide as though it were some immensely valuable and quite irreplaceable piece of laboratory equipment. How I wish that the ham-fisted operators in some clubs I know had so treated my slides and films! This show is designed for the general public, but it would be nice if it could be put on for clubs—with the seats facing the back of the hall!

26th Oct. Amateurs frequently do not grasp the fact that an inanimate object can take on a fresh beauty when seen on the screen, for the colours projected upon a silver screen can bring it excitingly alive. If you have a few odd feet of film left in the camera, prove this for yourself with some ornaments carried out into the garden.

Then—if you agree that the experiment offers possibilities—the next step is to rig up a couple of photofloods to film a complete sequence of such articles indoors. From there you will inevitably drift into some form of simple movement, either by rotating the objects, moving the camera or fiddling about with the lights.

You will also have demonstrated that filming is an all the year round hobby, so it's worth trying. After all, the makers of that lovely little film, *Toccata for Toy Trains*, probably began their experiments in this way.

The British made Bell & Howell Lumina f/1.2 projector, almost identical with its American counterpart except for obvious voltage changes and one or two minor differences, features automatic threading of the gate and sprockets. The case is finished in dark grey wrinkle with silver grey relieving.

A.C.W. TEST REPORTS

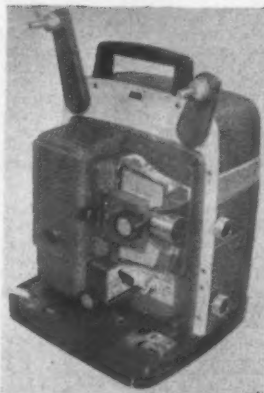
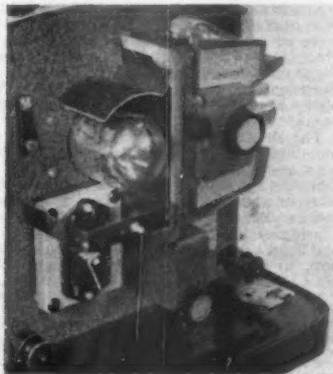
Bell & Howell Lumina Auto-Load Projector

THIS machine, the latest in the family of projectors derived from the American Monterey, via the British-built Models 625 and 635 (Moviemaster), is styled like them, but almost every other feature has been completely re-designed. The most obviously new feature is the automatic threading. The film path around the two sprockets (both 18 teeth) and the gate is enclosed by transparent plastic guides forming the shape of the top and bottom loops.

To thread the film, they are pressed to their closed position, the end of the film fed into the slot to the top sprocket, and the motor switched on. The film automatically feeds round the top sprocket, forms the top loop, passes through the gate, round the bottom loop, past the bottom sprocket, and out—completely automatically and all in about two seconds. The end of the film is taken by hand round two rollers and inserted in the take-up spool. One of these two rollers is on a sprung arm which, when the film is pulled round it, automatically releases the threading guides to their open (running) position. So it is impossible to run with the guides closed. The only special requirement of the auto threading is that the end of the film must be free from kinks and cut square. A small film cutter is fitted on the base of the projector for trimming films where necessary.

Larger Mirror

The Lumina, as the name implies, is designed for high light output. A new type of Atlas 21.5 volt, 150 watt Tru-Flector lamp is used: the horizontal burning A1/194, which has a larger internal concave mirror than the earlier version. (Incidentally the instruction book shows, under the heading of desir-



able accessories, the wrong type of lamp for this machine.)

The six-element lens, a B. & H. Proval (made in U.S.A.) has an effective aperture of $f/1.2$ —one of the widest commercially available in projection lenses. Being of rather longer focal length (23mm.) than the current trend, it gives a slightly smaller picture at a given throw. Beautifully finished, it is housed in a plain barrel 0.9452in. diameter, and fits into a carrier with to-and-fro focusing movement.

Gate and Lens Carrier

Gate and lens carrier hinge open 90 deg., enabling both front and back plates of the gate to be readily cleaned. The gate is not, of course, opened for threading. (Indeed, it is barely possible to thread manually, but no one would wish to do so when this quick, convenient method is available.) Of conventional design, it has a sprung front pressure pad, and smaller aperture in the back plate. Sprung edge guides are used, so there is no trouble in running over-width film.

The double claw follows a straight in-pull down-straight out path, beginning the pull-down in holes one and two below the bottom frame line of the gate. On film of normal pitch the two claws appear to share the load. The pull-down being fast (approx. 40 deg.), the "open" time is a high proportion of the total cycle, and light efficiency is maintained at a high level. The usual three-bladed shutter is used.

Framing is fixed optical centre, the framing lever working the logical way round, i.e., lever down lowers the picture in the outline of the frame.

Speed Variation Device

The a.c. shaded pole type induction motor (virtually constant speed) works in conjunction with a mechanical speed varying device—a V-pulley with one side flange adjustable sideways. Moving the flanges closer together causes the drive belt to move up the V, and so work on a different effective diameter, altering the speed ratio. This V-pulley, on the motor shaft, is adjusted by the projector

Removing the lamphouse cover reveals the horizontally mounted 21.5v. 150w. Tru-Flector lamp (the second type of Tru-Flector to be made in Britain). Thanks to the high efficiency of this type of internal concave mirror lamp, plus the ultra wide aperture ($f/1.2$) six-element projection lens, the machine has very high light efficiency. The blower, plus baffles, ensures a relatively high flow of cooling air over the back of the gate.

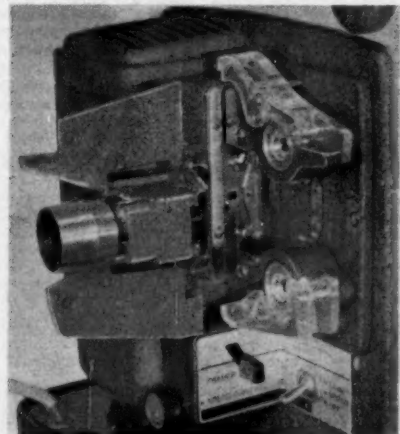
speed control knob on the operating side of the machine, below the gate and lamphouse. The speed control knob operates anti-clockwise (i.e., not the logical way round) to increase speed; but once set need not be altered except when rewinding.

The single switch, with three positions—off, motor on, motor plus lamp on—is arranged the American way round (down—off), like other models based on the American Bell & Howell designs. The centre position (motor only on) is used when auto-threading and rewinding.

Heat Filter

The Lumina projects forwards and backwards and shows still pictures, by operation of a single lever, just near the gate, which provides direct mechanical control of the heat filter shutter (metal blade with fairly small hole covered with diffusing heat absorbing glass). The heat filter is automatically brought in during the change from forwards running to reverse, and vice versa, and when showing still pictures.

The clutch is based on a pair of rubber-tyred pulleys, both continuously driven by a round belt from the motor pulley. Moving the clutch lever up (forwards) or down (reverse) brings one or other of the rubber tyred pulleys into contact with the flat edge of the shutter disc on the main one-turn-one-picture shaft carrying the cams and driving the rest of the machine. An ingenious feature is that one pulley is brought to bear on the outside of the shutter wheel, for one direction of rotation, or alternatively



Although the Lumina projector is threaded automatically, with the gate closed, the gate can readily be opened (hinging 90 deg.) for inspection and cleaning. Note the transparent plastic loop formers above and below it.

the other pulley against the inside of the shutter wheel flange, so imparting opposite rotation. In the central (still) position, neither pulley contacts the drum, so there is no drive although, of course, the motor and fan keep going.

The lamphouse cover is of the same shape as that on earlier models with 500 watt lamp, but the side-ways mounted Tru-Flector lamp occupies considerably less space than the other lamps, and some of the vacant space is filled by the voltage selector panel. Because of the high light output, we found it desirable for home use to work on the next higher tapping (e.g., 250v. tap when running on 240v.

mains), increasing lamp life at the expense of a very slight drop in light output.

The motor is cooled by a small fan, the other end of the motor shaft carries the variable V-pulley which works the machine, and on the extreme end of the shaft is a substantial blower rotor. This provides cooling not so much for the lamp as for the gate—a point that is becoming more and more important as ways are found of concentrating more light (hence more heat) on to the tiny 8mm. gate area. There is practically no spill light.

The transformer which provides the low voltage for the lamp (isolated secondary) as well as the correct voltage feed to the motor (auto fed from primary), is mounted in the back cover. Wires connect it to the projector, and anyone contemplating removing the cover to examine the works should note that the very stiff secondary (lamp feed) wires from the transformer are likely, with flexing, to come away from their solder tags.

All-Gear Drive

An all-gear drive is used, starting from the worm gear (3-start helical) on the IT-IP shaft, and working on to 54 tooth gears (i.e., 18 to 1) on the top and bottom sprocket shafts. The top sprocket shaft carries an extra gear which takes the drive via a train of five gears up to the spool arms, terminating in clutches with one-way-drive, other-way-free, characteristics. Trains of small gears transmit the drive from one end of the spool arms to the other; no chains or belts are used here. There are three gears in the feed spool arm, and no fewer than five in the rather longer take-up arm.

The spool spindles are cast, each with a force fit ground steel spindle and a sprung ball-catch retainer for the spool. A point of criticism here: the ball-catch is positioned too far in, and spools with wide cores cannot be clipped in place. The centre of the ball-catch was found to be $\frac{1}{4}$ in. from the register face of the spindle. (The British Standard specifies up to $\frac{1}{4}$ in. wide across spool clamping faces.) Possibly the design of the spindles can be modified slightly on future machines.*

No Lubrication Required

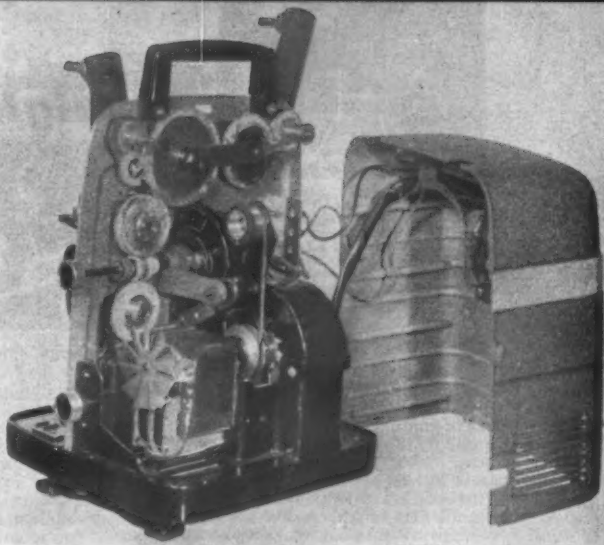
It will be seen that a substantial amount of the works is accounted for by the all-gear drive to the spools—no fewer, in fact, than 14 gears out of 17! The general standard of construction of the gearing is good, and, since the gears revolve fairly slowly, they do not make any noticeable noise. All are well greased and the machine should not require additional lubrication if it has normal use.

The projector runs quite sweetly, but is noisier than might be expected from an induction motor-powered machine, largely because of the blower. Since this works at fairly high speed, it transmitted slight vibration on the model tested, but nothing like enough to produce any visible shake. There is plenty of power on starting, whether the clutch is engaged or not.

The auto-threading, tested many times, worked unfailingly, but one must make sure that there are no kinks in the leader, which must be cut square. One does not have to remember to open the guides after threading, since opening is automatic as soon as the film is pulled round the first roller. Closing of the guides before threading is simple and quick: pressing the top one downwards closes both to the threading position instantly. In the

*Since the above was written, the manufacturers inform us that a push-on retaining sleeve is being made available enabling the spindles to retain spools they will not otherwise easily accept. These sleeves are being supplied in pairs, free of charge to all Lumina owners, either through dealers or direct from the Rank Precision Industries Ltd. factory at Mitcheldean, Glos.

The works of the Lumina, with back cover removed. The a.c. induction motor (bottom left) carries a small fan on one end and a large blower rotor on the other for cooling the lamphouse and core. The mechanism is driven from the motor shaft via a belt on to the two rubber-tyred rollers of the forwards-stills-reverse clutch, which drives the rim of the shutter disc on the main cam-shaft of the machine. This drives the claw and the gear train to sprockets and spool drives. The spools are fully gear driven, no belts or chains being used. The transformer, which steps down the voltage to the lamp, is mounted in the top of the back cover.



event of a lost loop, one presses the guides to the closed position (this re-forms the loops) and immediately opens them again—but normally they open themselves due to the pull of the film round the bottom roller.

Though this works well when the bottom loop has transferred itself to the top, there remains the case where the lower loop vanishes altogether. In this eventuality it is necessary to stop the machine, open the gate, and to pull enough film back over the bottom sprocket to re-form the loop by hand. The gate is then closed and projection continued. Lost loops, particularly of the second type, appear to be rare on the Lumina, and, indeed, could only be made to occur through the most extreme film damage or hopelessly bad splices.

An important question for many beginners is: how easy is it to use the auto threading? We asked three newcomers to cine, all non-technically minded, to thread up after one brief demonstration. Each did it perfectly, and managed stills and reverse running with no trouble at all. The auto threading system seems quite foolproof. We could find only one snag: it makes it difficult to unthread a film; but if only a few feet have gone through, one can use the reverse.

No Risk of Blistering

In view of the amount of light (and hence heat) generated by a modern 8mm. lamp, the risk of blistering when showing still pictures, and switching off in the middle of a film, was carefully checked. Still pictures showed no signs of damage after two minutes, and we could not even detect any marking due to local heating; nor was local heating produced on changing from forwards running to reverse, with and without showing a still picture during the change-over. The design of the clutch is such that the safety shutter comes into the beam before the film transport mechanism is de-clutched from the drive. Similarly, the shutter is not lifted out of the beam until the mechanism is running again.

Finally, we tried switching off motor and lamp together, with film in the gate. When this is done, the dying heat is concentrated on the film unless the mechanism stops with one of the shutter blades behind the gate. Here again there was no evidence of any damage. Clearly the designers have paid due attention to this vital matter of film safety, and the user is not likely to blister frames of film during normal operation of the machine.

Light Output

Light output at a throw of 15ft. 3in., measured with shutter running but no film in the gate, averaged 17 foot candles on a 36in. wide screen (centre reading 21 foot candles). (Machine running on measured 240v. supply, transformer on 240v. tap;

voltage across lamp terminals 21.5v.) Evenness of illumination was good, but there was some fall-off at the extreme corners of the picture. The light intensity measured under these conditions corresponds to the standard screen brightness of 10 foot lamberts (based on the average reading) on a 42in. white matt screen, or a glass beaded screen of about twice that width.

In view of this excellent output, we reduced the light slightly by putting the transformer tap to the 250 position, when it then averaged 141 f.c. (centre reading approx. 184 f.c.). This light intensity gives the standard 10 foot lambert brightness on a 38in. white screen. On the still picture setting, the illumination was reduced to approximately one quarter of the running brightness, and there was some fall-off at the edges. Not only is the output of the Lumina high, but the light is noticeably "white" (which, apparently paradoxically, means that it is bluer than normal), without any tendency to yellowness.

Performance

The machine behaved excellently throughout our tests, pictures being steady, sharp, and of good contrast, and definition remarkably good for such a large aperture lens. The parts are well made, and the standard of finish good. The solid die-cast base gives stability, and the main panel, stamped from aluminium alloy sheet, is stout and rigid. The base is finished in black hammertone, and the rest in dark grey wrinkle with silver grey relieving. With the front cover on, the machine looks attractive enough to grace the home without need of disguise. It weighs approx. 16½ lb., and measures 8×8×10½in. Proper earthing on the centre wire is provided in the mains cable. No tape sync. arrangement is available, but one has the advantage of a constant speed induction motor with the facility of varying projection speed manually. Total mains consumption is about 250 watts (approx. 1 amp at 240v.).

The exceptionally high light output is obtained, without undue electrical consumption, by the optically efficient use of the wattage available. An outstanding example of progress in 8 mm. design.

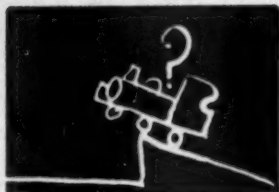
Price: £54 18s. 6d. (Submitted by Rank Precision Industries Ltd.)



Drawn direct on to 35mm. and reduced to 16mm., Derek Purslow's 55ft. s.o.f. cartoon (two frame enlargements from which are reproduced here) missed a trophy in the I.A.C. competition but captivated the audience. Our contributor discusses some of the entries and offers some pertinent—or impertinent, according to your point of view—comment on the London Amateur Film Festival.

Straight Questions to the I.A.C.

By
JACK SMITH



GO along to any public showing of amateur films with mixed feelings. Most important, there's the excitement of hoping that something very good is going to turn up. Then, there's a feeling of gratitude that people have made efforts to ensure that some personal film makers find an audience. But at the same time there's uneasiness, lest the pictures should prove unworthy and the occasion more an illustration of amateur ineptitude than of real creative talent.

If misgivings turn out frequently to have been more justified than optimism and faith, this doesn't mean that I am out looking for things to sneer at. I simply apply the only test that matters, trying to assess the value of the experiences the films provide. I make no distinction or allowances for the simple equipment and the small screen. I look at what appears just as I watch the plusher offerings at my local Odeon.

Quality bears no relation to size or to sophistication of technique. It's what the thing communicates that matters, and I'd no more dream of letting a film off lightly because it's amateur than I would excuse a professional producer because he had to work in Technicolor SuperScope with a host of top-price glamour boys and girls and no acting talent outside the bit parts.

I believe that to approach an amateur show with this attitude implies a respect for non-professional work. There's certainly no desire to disparage; but it's kinder *not* to condescend where an amateur producer really has meant business. I gather that I offend some people by suggesting that real films are better than rubbish. But really, they shouldn't be reading this column. My kind of enthusiasm is not theirs. Their sorts of films (to be kind, and call them that) are not mine.

When the Institute of Amateur Cinematographers holds its annual Convention, including four public screenings of prize-winning and commended pictures from its latest competition, and calls the week-end "The London Amateur Film Festival", then I assume that the organisers invite serious attention to what goes on—on the screen and on the platform. I went along in high hopes, a few weeks ago, but regret to say that I came away sorrowful. I hope that there were few "ordinary members of the public" in those audiences. For if there were any there, they must have received a very poor impression.

Eighteen films were shown. One was moving,

sincere, impressive, and it was a relief to see that the IAC does at least recognise real merit. But Phillip Grosset's *Claremont* is hardly a newcomer—although if only a few more people saw it, all the effort of organising the festival was probably worthwhile. Another half-dozen or so pictures had points to commend them; but out of these, I doubt if more than two justified public exhibition (I mean, of course, *really* public exhibition, not just a screening in front of hearty, "you've got to admit the colour's damn' good" fellow-hobbyists). Over the rest of the films, it's kinder to draw a veil.

Strange are the ways of judges. In the "experimental" section, first prize went to Trevor White's *How To Do the Flowers* while Derek Purslow's witty little *Runaway Train* (a Gold Star winner in the last Ten Best) again missed a trophy and had to be content with "highly commended". *How To Do the Flowers* features the producer himself fighting a losing battle with floral arrangements. After he has mutilated a number of hapless blooms, to the accompaniment of surrealist bursts of wild applause on the track, a subtitle asks: "How would you like to be a flower?" We see the luckless Mr. White, rooted amid the herbage, sprinkled with water then with insecticide, advanced upon by a lady carrying a large pair of garden shears, just before a merciful fade-out. . . .

There are too many unfunny titles, and the humour degenerates into hammy farce (why is the sight of a flower perched in a baby's potty supposed to be screamingly funny?). This is a good idea for a film, but the sketch (it is no more than that) mixes genuine fantasy with funny-postcard archness. Commendable, not cup-worthy.

Potentially, the experimental section was the brightest. But what we had were good intentions, discernible to the eye and ear of faith and not worked out properly in practice.

The Grasshopper Group's *Spring In The Air* presented an encounter between man, girl and Cupid, played by animated paper-sculpture figures. Technical roughness scattered the charm, and before the picture ended it was pleasanter to shut one's eyes and listen to Mozart's flute quartet on the sound-track.

Alan Cohen very bravely faced the audience for questions after his *Lithomantic Vision*, in which a piece of seaweed wandered around the screen, apparently in search of a script. The

strange stony noises were haunting. The visuals were not. The audience didn't understand, but applauded politely enough. (I heard only one courageous "Boo!" in the whole course of the screenings.)

The documentaries (apart from *Claremont*) left an impression of beautifully coloured holiday brochures and ponderous recitals of guide-book inanities. Suitably cut-up and mounted, they would have provided some nice holiday transparencies—and we would have been spared the wordiness and the endless repetition of ill-recorded strings playing "Roma" in between vague water noises and much other music in the style of "Palm Court Italian" or "Light Programme Spanish".

The fiction entry must surely have been ghastly if the first-prize winner really topped the rest. But at least Harold Brayshaw's *After You, Mr. K.* (which took the Novice prize) had liveliness and an unashamed glee at the adventure-world of small boys. This piece of miniature science-fiction had some remarkable trick-work and remained unblushingly absurd while it told of two youngsters' stolen rocket-trip to the moon.

Technically very polished indeed, and with some lovely images cut together with accomplished skill, Ian Golding's *My Lucky Day* (the adventures of a little boy whose new cycle gets stolen) might have been a very good film indeed if an attempt had been made to get the young star really to act in his few close-ups. As it was, movement and compositions of a quality rare in "family" films, used to tell a pleasantly simple story, were let down badly by all too familiar "this is mummy, waving good-bye at the door" self-consciousness. The judges should explain why they merely commended this film, but gave a prize to a picture whose only virtue was a smooth mastery of stop-motion trick effects.

I've left to the last the American *Fable*, a 50ft. horror film which might well have been the most interesting picture of the lot. Unfortunately, it appeared to lose its sound-track in the course of projection, and it was very badly placed in the programme, stealing on shyly after a noisy half-hour of travelogue, and washed off the screen by coloured lights heralding the interval before one could really taste its bitter quality.

Fable put across an epigrammatic lesson on men and mouse-traps, using a few titles scorched on wood and one or two very cunningly chosen moving images. Here was a personal film maker (Daan Zwick, of New York) showing an originality sadly lacking in most of the rest. I very much hope that his film will appear again under more favourable conditions.

Now, are the IAC organisers really convinced that a "Festival" of this kind represents an important event for the amateur film maker? They appeared to take it all very seriously, and no doubt they felt gratified by the cheery applause accorded to film after film and to speech after speech. But do they really believe that the quality of most of the films screened gave them the right to call the affair "The London Amateur Film Festival", and to pretend that

here were examples of the best things being done in the non-professional field?

Wasn't there a hint of smugness in the whole proceedings, a readiness to indulge in back-slapping that another year's work was over (I'm not denying that a lot of work went into the week-end) and that the entry was bigger than ever, and blow the great big world outside because "we're all amateurs and we know what's what"?

Mr. Ivor Smith, one of the judges, talked to the audience about competition problems. Backed up by Mr. Froude, he made some pretty remarkable statements. I'd like to ask the IAC Council:

Do you really believe that the IAC winning films always make up a show in no way inferior to that presented by certain other national competitions? (Mr. Smith said that he does.)

Do you really think that these films would justify nation-wide screening if you could evolve a mechanism for distribution and exhibition?

When you talk about "public showing" are you thinking of cine club audiences or of real audiences—and are you of the opinion that the best amateur work will hold a general audience? If so, will you look again carefully at some of this year's prize-winners and make sure that you think they do represent "the best"?

Do you reserve the right to cut films without reference to their producers, because (to quote Mr. Smith) "we know what you would enjoy . . . we decided that you would like it better" ("you" being the audience at the IAC Convention)?

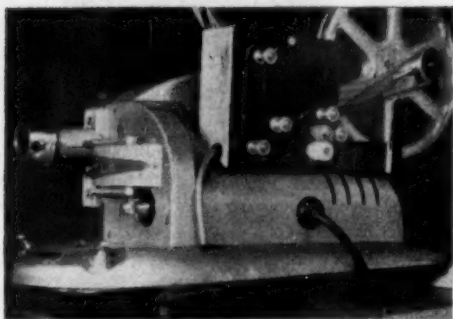
If the entry is becoming unmanageably large, will your suggested vast increase in the number of preliminary judges (who make the initial selection for the final panel) really help? Are you sure that specially co-opted cine club sub-committees, spread throughout the country, could be trusted to view entries fairly, objectively and sensitively?

Isn't there a danger of blotting out originality in your suggestion that would-be competitors should first send films to your critical panel for suggestions, so that they might then alter them to your specifications and stand a better chance of winning a prize?

What is your attitude to amateur production—do you have faith in its possibilities and think of it as part of the fascinating business of "film" in general, or are you tied down to the idea that it's "only a hobby", needing encouragement and praise where these are due, but not necessarily connected with the creative use of pen, camera, actors and cutting bench?

And finally, if you look for polish in production, will you try to do something in future about presentation? Must we have dim black-and-white projection, amplifiers clicking and buzzing while speakers are on the platform, films opening in soft focus on an unmasked CinemaScope screen and the other irritations which certainly, this year, justified the "amateur" if not the "festival" on your programme heading?

I see that I've been rude again. Well, there's a Correspondence Column, isn't there?



The 9.5mm. REEL

ADAPTING AN 8mm. DESIGN FOR

A Synchroniser for the Gem

Reported by CENTRE SPROCKET

LAST month a nine-fiver described his Gem sound conversion in this feature. Now I have news of another such Gem adaptation—but it is not the work of a nine-fiver. Mr. G. C. Phillips, of Castle Bromwich, used to be a stalwart of this gauge. His interest in cine dates from 1947, when he bought a copy of *A.C.W.* (which he has read ever since).

In those days 9.5mm. was more or less a natural choice. He started out with a Dekko projector—purchase of a camera came later, as it does with many nine-fivers—then changed to that grand old machine, the 200B. Next came the acquisition of a Motocamera B, to be followed by the H, and the 200B yielded place to a Gem.

But some four years ago he went over to 8mm., a change, he says, dictated by the rising costs of 9.5mm. He has kept the Gem, however, which comes into its own again for party shows and the like. His Gem synchroniser, indeed, is obviously inspired by the Eumig, which at least is one more indication of the fact—increasingly forced to the attention of the nine-fiver—that we can well look to other gauges to enhance the scope and usefulness of our own.

It was the sprocket shaft on the Gem that set Mr. Phillips thinking about a synchroniser, for it extends to the other side of the machine. His first step was to solder a hexagon nut on to the take-up pulley to connect projector and synchroniser. A baseplate $4\frac{1}{2}$ in. square would, he decided, give sufficient space on which to assemble the components; this was made of 18 S.W.G. aluminium alloy. A local engineer turned up five pulleys, all in Dural, with a recess of $\frac{1}{4}$ in. to allow the recording tape to run in.

The synchronising capstan was made in nylon with a brass core of precisely 0.597in. dia. It has a circumference of $1\frac{1}{2}$ in., so two revolutions correspond to $3\frac{1}{2}$ in. of tape. Two revs. of the

8-tooth sprocket (on the same shaft) correspond to 16 frames of film, so the synchroniser controls the projector speed at 16 frames per second matched to the $3\frac{1}{2}$ i.p.s. of the tape.

The pressure roller, made of rubber to give grip to the tape, was mounted on a small swinging arm which protrudes through the synchroniser baseplate. The rocking arm, which had to ride smoothly over the speed control resistance, needed to be made of an insulating material: Tufnol, preferably a heat-resisting grade.

Fig. 1 shows the general layout of the unit. Arrows indicate tape path. The sense of direction is opposite from that of the Eumig Imperial, but the principle is the same. Fig. 2 shows the rear of the baseplate, details of the rocking arm and lamp contact, and the pressure roller lever. Position of the resistance is shown by broken lines.

To enable the rocking lever to run the sliding contact smoothly over the resistance (which, incidentally, was obtained from Pathéscope as a spare for the Gem), it was necessary to use a long spring (in this case a discarded take-up belt from the Gem). This spring, anchored at the top right hand corner of the unit and running along the top of the housing and over a Meccano pulley down to the lower end of the rocking arm, gave an even pull on the arm throughout its arc.

The sliding contact arm was taken from an old

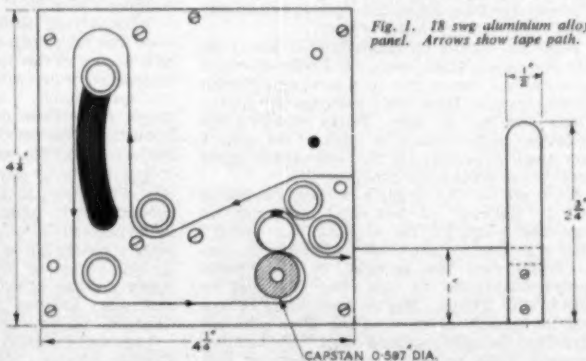


Fig. 1. 18 swg aluminium alloy panel. Arrows show tape path.

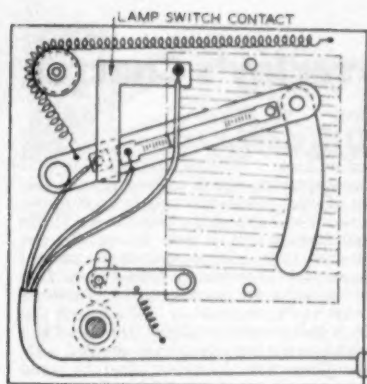


Fig. 2. Inside rear view of synchroniser. Position of resistance shown by dotted lines.

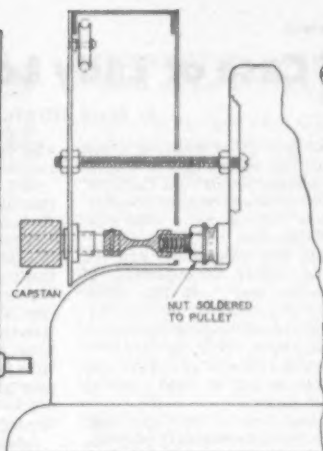


Fig. 3.

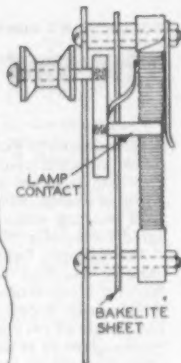


Fig. 4. Rear view of Gem.

Post Office relay which has a large platinum contact at one end to eliminate sparking. The other end of the contact was riveted to a piece of flexible phosphor bronze (draft excluder strip) to give a light but positive contact on the resistance. To avoid any possibility of an electric shock, a piece of bakelite sheet was placed between the resistance and sliding arm (Fig. 4). This covers the slot the arm rides along—a good safety precaution.

Next problem was to utilise the rocking arm for a lamp switch, to avoid burning the film in the projector gate should the recorder be stopped, and the projector lamp switch be left on. A piece of copper sheet, cut to an angle (as shown in Fig. 2) was connected to the top of the resistance, and the bottom end of the angle bent slightly so that the other half of the contact, which is fixed to the rocking arm, slides in gently. This contact must also be of platinum (in this case taken from a G.P.O. relay) and be soldered

on to the end (Fig. 4).

These items determined the size of the outer casing (Fig. 5). Now came the job of drilling two long holes in the casing of the Gem and inserting two long screws so that they protruded to coincide with two more holes drilled in the synchroniser (Fig. 3).

After the unit had been aligned on the Gem, the design and length of the capstan coupling were determined. The brass core of the nylon capstan protrudes on the rear of the baseplate (Fig. 3), and to this was fitted a semi-flexible nylon shaft. On the opposite end of this shaft a screw thread was inserted to match up with the hexagon nut soldered on the projector sprocket shaft. A suitable position for the synchroniser was arrived at by adjusting the nuts on the two long screws fixed to the Gem.

This completed the unit except for a corner plate at the rear: a $4\frac{1}{2} \times 3\frac{1}{4}$ in. piece of 20 S.W.G. aluminium sheet, in which are three holes for the capstan shaft and the two fixing screws to pass through. Ventilation holes must be drilled in the top of the casing to enable the heat generated by the resistance to escape. Guide pegs for inlet and outlet of the tape were then fitted, and as these are in direct contact with the tape, as are the rollers, they should be fashioned from a non-magnetic material—in this case aluminium alloy.

Wiring of the unit (Fig. 6) created no problems, all wires being taken to existing points on the

(Continued on page 684.)

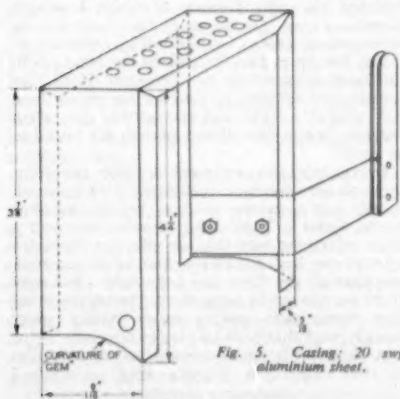


Fig. 5. Casing: 20 swg aluminium sheet.

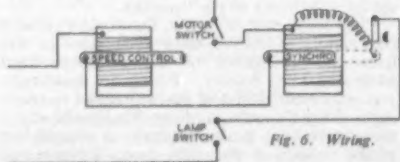


Fig. 6. Wiring.

The Sad Case of Lady Loverley's Chatter

By KEVIN BROWNLOW

ENTERTAINMENT, like any other business which relies on public taste, has always had to keep in line with popular whims, trends and fashions. As these change, so its products become obsolete. And nothing attracts ridicule more than outdated forms of entertainment.

The cinema, being less ephemeral than the theatre, has had to endure an avalanche of derision right from the start. In the 1900s, theatre-goers sneered at its fairground vulgarity. The silents of 1910 provoked helpless merriment from audiences of the 1920s. With the arrival of talkies, all silents became objects of mirth—and now even films made as late as 1940 provoke giggles when reissued today.

An inevitable trend—but a very sad one, especially for those who were originally responsible for the films. Before the war, Cecil Hepworth presented his *Comin' Thro the Rye* at a special screening at the Polytechnic. This may have been a terrible film, but even out of mere courtesy, the audience should have restrained their feelings. But no, they roared with laughter right through it, causing great embarrassment to Hepworth and to those who had invited him.

At the National Film Theatre, certain members of the audience, anxious to advertise their sophistication, guffaw loudly at any appearance of a silent film—whether it's a John Ford or a Walter Forde. This habit became so infuriating that the BFI used to project on to the screen an announcement asking the offending members to be more considerate of the rest of the audience.

This didn't work; you can't hope for consideration from people who have never heard of the word. And so one memorable night, a member decided to take the law into his own hands. As the bogus sophisticates began tittering (the main title had only just appeared), this member rose to his feet, and, in a voice of thunder, he yelled "Keep quiet!" There was a general collapse of stout parties. And a profound silence.

Immature disrespect for silent films can be taken to far more damaging lengths, however. Do you remember those awful Robert Youngson compilations that used to be shown at news theatres? "Here we have Theda Bara and her leading man—a really gruesome twosome." With this standard of humour, Youngson would poke fun indiscriminately at every sort of old film, from the naive pre-1917 morality play to the great pictures of the 'twenties.

Then William K. Everson, the world's greatest film collector, levelled some broadsides at him from the stronghold of the Theodore Huff Memorial Film Society. Youngson, amazingly, was reformed. Look at his wonderful re-issues now: *When Comedy was King*, *Noah's Ark* and—soon to be seen in this country—a compilation of the thrillers of the silent days. Respect and

affection have replaced an irresponsible and ill-informed outlook.

But now someone else is cashing in on weak parodies of silent films—this time in book form: *Lady Loverley's Chatter*, a burlesque of the D. H. Lawrence novel, it tells its story through the use of silent film stills. It's frequently as cringe-making as early Youngson; rolling eyes and expansive gestures are accompanied by captions like "Come to me, my petal..." And again the selection is indiscriminate; scenes from pre-1917 films, which were often absurd, are coupled with stills from films of the 'twenties. And the compiler gives no allowance for the fact that many are from productions which were comedies in the first place.

Lady Loverley's Chatter will strengthen the sadly mistaken view of those who have never seen silents that the films of the 'twenties were naive and ridiculous. To those who know the films, the book will merely be an irritation; it tells us nothing about the stills, but a lot about the compiler. Collectors and historians will be as disappointed as I am that a respected personality could allow himself to be associated with anything that makes such nonsense of his—and our—work.

Who is this personality? Take a deep breath! The author of the book acknowledges the assistance of William K. Everson.

DEFINITELY THE LAST OF THE MOHICANS

THIS is a tragic story. Following the success of the *Entertainment Films of the 'Twenties* series, John Huntley and I have been looking for further rare material for the second programme. An American collector put us in touch with a friend of his in New Jersey who had inherited a large number of extremely rare features. They included the two famous Maurice Tourneur classics, *Lorna Doone* and *The Last of the Mohicans*, as well as Griffith's *Way Down East*.

The Tourneur films interested me most; both had been screened by the Theodore Huff Film Society, and William K. Everson had given them rave reviews. That was enough for me; when Everson likes a film of this period, it's bound to be good!

Everything was arranged to ship the films over; all the necessary documents were finalised. It was just a matter of days before the films would arrive. Then John Huntley received a letter informing him that an offer for twice the amount we had settled on had been accepted, and that all the films had been sold. We were given no chance to suggest an alternative price. The owner was getting more money more quickly, and that's all he cared about.

A little while ago I bought an obscure film of 1915 called *The Wishing Ring*. Usually I

Continued on page 694.



Movie Market

LAST month saw one of the big occasions of the year for our local cine society—our presentation of the Ten Best. This had involved months of preparation on our part: writing publicity letters, posters, and programme notes; arranging for the necessary equipment in the form of an arc projector, amplifiers, microphones and so on; working out the system of cues to ensure that lights dim, curtains open, music fades and films begin in perfect synchronisation (ours is a large hall seating about 600 people, with a projection-box that is not only sound-proof but practically inaccessible, so some form of communication between projectionist and the distant stage electricians is essential); selling tickets; and inveigling pretty girls into acting as usherettes or selling ice-cream and sweets during the interval.

One of our most enthusiastic members always takes one week of his holidays at this time of the year, and he spends the first days of the week checking and fixing lighting equipment, repainting the screen, and making stands for displays of stills. The show is held on Wednesday (our early closing day), and he is understood to spend the second half of his week's holiday recovering from the strain of the first half.

As I sat watching the show, and as I listened to the comments of the audience, I was struck by the way in which these shows are doing a job which was probably never dreamed of when they were first started. I mean the way in which they bring us all together and promote understanding among people of very different outlooks and ways of life.

Because the people making these films are amateurs, and have to use their friends as actors, wearing ordinary everyday clothes and moving in ordinary everyday surroundings, the films present an extraordinarily accurate composite picture of life as it is being lived at this moment. Even in an animated film like *Phantasm*, or one in which the players represent people of different periods, as in *Diary of an Unknown Soldier*, the thought behind the film is unmistakably contemporary.

A show like this lets a great deal of fresh air into a stuffy community, because it presents an audience with a succession of eye-openers. Some of the subjects presented would be switched off if they appeared on the television screen, because they have no immediate and obvious appeal; and one of the first eye-openers for the audience is the realisation that an apparently "unpopular" subject can provide a gripping and memorable experience. It may even encourage them to experiment more boldly with their choice of programmes on the small screen.

Claremont, as always, made a tremendous im-

HAZEL SWIFT goes round the stalls on behalf of movie workers in search of ideas for films

pression on our audience. Even the two middle-aged ladies sitting behind me, who drivelled like dripping taps through most of the films, were reduced to silence by this one. *The Picture* made many people realise for the first time something of the agonies and joys of an artist's life. As one man said to me after the show, "When I saw the picture the girl had painted, I didn't take much notice of it; and when she couldn't sell it, I didn't much care; but when those young hooligans made fun of it, I could have slaughtered them. I mean, it didn't mean a thing to them, but it meant a lot to her". (Is it too much to hope that when, in real life, the speaker hears some ignorant derision of an artist's work, he will at least look at the work, and perhaps even take the artist's side?)

To the fashion-conscious ladies of our audience, the biggest eye-opener was probably the girl's outfit—do girls in London really wear shirts outside their trousers, and does *nobody* stare at them when they walk down the street? Even in this trivial matter, the Ten Best Show helps us to learn something about other people.

This Park is Beautiful had all the fascination of a visit to the Zoo, but even the most apathetic member of the audience must have been dimly aware that this was not just a film about people with funny faces and funny hats and hair-do's—it was a film about people who had something in their lives about which they cared passionately. None of your dead-and-alive "couldn't-care-less" layabouts here—all the speakers were positively incandescent with conviction.

All the other films in the show were eye-openers too, but I won't go on about them, because this article is not meant to be a review of the Ten Best Films of 1959. It is intended to express the idea that this annual selection of films provides a first-class cross-section of contemporary life and thought, and may be a method of pollinating ideas not only throughout this country, but throughout the world, wherever and whenever the films are shown.

Only recently some films from much earlier Ten Bests were shown at a festival in Czechoslovakia, and gained a large number of diplomas. A good film can have a long life, and who knows where its influence will end? When you make a film, you're dropping a pebble into a very deep pool, and the ripples may spread farther than you expect. In fact, we might adapt a well-known slogan and say: "If you want to make a point, make a film". I hope to return to this subject next month, but for the moment I'll move on to another Movie Market stall—the one with the bargain of the month.

Bargain of the Month

STILL on the subject of the Ten Best, I offer this thought to club secretaries on the look-out for ideas for inexpensive club meetings. Many

clubs find that all the work connected with the show is done by a handful of members, while the others accept it as part of the entertainment to which their subscriptions entitle them. The majority of these "non-working" members have this idea, not because they are lazy, but because they have no conception of the work that goes into the show.

Well, why not tell them all about it? Set aside one evening for a programme called "Behind the Scenes", and let each member responsible for some aspect of the show get up and talk about his job, and how he sets about it. There will be a general picture of the overall policy and organisation; an outline of long-term planning for publicity; descriptions of equipment; hazards of all kinds; details of problems and how they were overcome; stories of last-minute dramas and nick-of-time reprieves.

Everyone will have something to contribute to the general enlightenment, and not only will you have had a first-class evening's entertainment (and no fee to pay to your panel of speakers) but you will find a tremendous number of enthusiastic volunteers wanting to help with the next presentation. And that is quite a bargain!

"Do-It-Yourself" Stall

WHILE working on our presentation of the Ten Best, I was struck by the possibilities that it offered for a film of a straightforward documentary type. (It might also serve as a background for a murder story, or even a riotous farce, but let's not go into that now!) People are always interested in learning how the wheels go round, although they don't want to see them in action when the show itself is in progress. (Our House Manager is a rigid disciplinarian on this point—no tousled heads peeping round curtains, no shirt-sleeved technicians dashing about with bits of flex at the last moment in full view of the audience, and no sounds of fury from the projection-box—I did mention that ours is completely sound-proof, didn't I?)

And so I roughed out a story line for a film about the presentation of the show as I saw it this year. By my reckoning, the film should last ten minutes.

It begins with a close shot of the cover of the programme for the première, followed by shots of people (including members of our club) trooping into the National Film Theatre. This would be followed, if possible, by shots of the prize-winners and their trophies; if that is not possible, then by shots of cans of film with their titles clearly marked on the labels, or by a close shot of the programme, giving names of films and their makers. The sequence ends with shots of our members arguing furiously about the films after the show.

The next sequence shows all hands to the pump: hands writing letters to book the show, to book the hall, and to arrange the insurance; hands typing publicity hand-outs; hands addressing envelopes; tongues licking stamps and hands sticking them down; hands putting up posters; hands putting on a record and starting a stopwatch to time musical interludes; hands clenched

to foreheads in despair; hands clicking fingers triumphantly as a problem is solved; hands giving tickets and taking money, and crossing off another row of the theatre seating plan; hands setting up equipment and testing it; hands opening cans of film; hands splicing film; hands winding film on to an outside spool; hands fixing connections and pulling switches. This rapid montage, with a concise, clear commentary to explain any action which is not immediately obvious to a non-technical audience, leads you in to the day of the show itself.

Now the spotlights are switched on in the empty theatre. The last chairs are put in position. Voices call out instructions, sometimes a little sharply. The compère tests the mike: "One two three four five six seven eight nine ten. . . . One two three four five six seven eight nine ten. . . . One two three four five six. . . ." The van arrives with the ice-cream and the cartons of sweets. The projection box is beginning to look like the Marx Brothers' famous ship's cabin.

The caretaker opens the doors of the hall and switches on the lights (here I should like to have on the sound track the agonised voice of the Publicity man: "Nine 40-watt bulbs competing with sodium street lighting—how do you expect to attract people into a show?"). The Treasurer opens the pay-box and sits down trying to look hopeful. The House Manager, splendid in his dinner jacket, takes a quick look round and then takes up his position. The compère, splendid in his dinner jacket, takes a quick drink. The electricians, looking less splendid but no less nervous, check everything for the umpteenth time. The projectionist checks his carbons.

The Show Director looks at his watch, takes a deep breath, and nods his head sharply. The man with the record-player drops the pick-up gently into place, and the music of "Charmaine" fades gently up. (This tune is such a long-established cue for our members that the sound of it sends them scurrying automatically to switch lights on or off wherever they happen to be.)

As a story outline for our club, the film would finish here, partly for sentimental reasons connected with the music, and partly because technical difficulties would prevent us from showing the audience in their seats, the curtains parting, and the show going on. You, however, might be able to show all these things, as well as my favourite after-the-show shot, a close one of the Treasurer sitting in the pay-box and smiling beatifically. But, as usual with articles displayed on this Movie Market stall, if you're interested in the idea, you'll have to think about it quite a lot, and then, of course, you'll have to Do-It-Yourself.

Continental Fuses

Fuses of the "Continental" size, 5mm. dia. x 20mm. long (approx. 4 in. x 3/4 in.), as used in most Continental projectors and tape recorders, are now being manufactured by Radiopares Ltd. of London W.1., (who supply direct to the trade only), in values of 100, 160, 200, 250, 500 milliamps, and 1, 1.5, 2, 3, 5, and 10 amps. Most Continental projectors with low wattage lamps use fuses of about 1 or 1 1/2 amp. rating when used on 200-250v. supplies, while higher wattage machines generally use about 3 amp. fuses. A range of anti-surge type fuses is also available in Continental size with ratings from 100 to 600 millamps. only.

Suspended Animation

By TOM HALL



"What has Stuart Wynn Jones got that I haven't?" Well, these intriguing designs, for example. He is here seen at work on one of his very successful abstract cartoons in which animated patterns take the place of figures.

"WHAT has Stuart Wynn Jones got that I haven't?", I wondered, having been bitten by the animation bug. "But if I *am* going in for this sort of thing, I must learn to animate for speech before attempting to produce a cartoon film." There's nothing which irritates me more than a cartoon character whose mouth flaps open and shut with no pretence at shaping the words spoken on the sound-track!

Of actual drawing ability I considered that I already had enough, and the technical know-how—sufficient, at any rate, to enable a start to be made—was gleaned from a book.

A roughly made animation desk would suffice, so long as the registration pegs were accurate, and, as this was to be purely experimental work, I wouldn't build a camera rostrum at this stage. I wouldn't even cut a hole in a table and mount the camera above it to make an improvised vertical titler! Parallax correction on the H8 was known to be one hundred per cent accurate; the tripod was a sturdy Schiasky; all shooting would be completed in one session—why worry?

The animation desk could be anchored firmly, and the camera set up with its lens at right-angles to the plane of the desk-top. I'd often shot titles from the tripod in a similar manner, so, with each drawing placed in turn on the pegs and the long cable-release to insure against accidental camera movement, the set-up should be quite satisfactory.

All fine and dandy—but, in the words of the immortal Mrs. Beeton, "First, catch your chicken!"

Actually, it wasn't a chicken that my doodling 'caught'. It turned out to be the head and shoulders of a nautical character whom I named Bill Bobstay. The rest of his carcass being unnecessary for my purpose, it remained undrawn. In fact, I seriously contemplated trying to animate Bill to sing that once-popular ditty, "I Ain't Got No Body," but soon rejected the idea as being too ambitious.

"What an example to set the children! I go out for a few hours and come back to find you leering at your reflection in a mirror with a bottle of Scotch at your elbow! Don't argue! I saw you through the window before I came in!"

DECEMBER A.C.W.

Readers with a high I.Q.—and those who are married—will have deduced that this outburst heralded the return of the Little Woman while I was in the throes of trying to capture Bill Bobstay's exaggerated facial expressions.

With the support of the children, I eventually managed to convince her that I was as normal as she could ever hope to see me—after all, who ever heard of a cartoonist who was completely rational?—and that I'd only had a couple of small snifters to give me inspiration. The mark on the bottle proved the latter point; *her* mark! I didn't know it was there!

Probably due to the influence of her Scottish grandmother, my wife hates to waste *anything*—even bad temper! Before calming down she flung at me, "Anyhow, you'll have to move all that rubbish! I want the table for dinner—*now*!"

Bill Bobstay certainly seemed to have a penchant for causing trouble. A few days later, our African house-boy caught me gazing intently into a mirror and repeating to myself, "Hello," with varying degrees of expression. He resigned on the spot, telling my wife that he refused to work in a house where the Bwana was mad! No amount of persuasion would induce him to stay; and as he quickly spread the news around the district we were servantless for weeks.

Bill was compelled to remain in exile during this period. Now—it may have been only my imagination—but several times I could have sworn that I heard a throaty chuckle of derision coming from the drawer in which he lived as I glumly wrestled with a pile of greasy dishes in the sink or polished a floor.

The children's attitude towards me was decidedly cool. Malcolm in particular quite obviously blamed me for his having been press-ganged into helping with the household chores. Marilyn was more philosophic about the thing—rather strange in a female, but she's young and will learn, no doubt, as she grows older.

My only consolation was that Malcolm's pre-occupation with his labours—under the stern, all-seeing eye of his mother—left him no time to torture us with his collection of rock 'n' roll records. He usually chose to play these at full volume when I was in the midst of a particularly tricky bit of animation and, although I agree

that Youth must be served, the out-pourings of Presley and company are hardly conducive to the accurate timing of lip movement.

With the engagement of a new servant, my wife decreed that I could work on my project only when he was off duty. Mindful of washing-up I readily agreed, and—apart from the peculiar fact that Bill Bobstay's appearance seemed to be an immediate signal for my services to be urgently required by one or other of the family—work proceeded fairly smoothly for a while.

I should have known that it was too good to last. I had willingly driven the family to the cinema, some two-and-a-half miles away (my wife doesn't drive), and hurried home to get in a good evening's uninterrupted work before it was time to collect them. Unfortunately, a heavy day at the office had tired me and I fell asleep over my drawings. The family walked home—and I ordered furniture for my dog-house.

At last, the rough sketches were finished. I wouldn't bother to shoot line tests; there was some Kodachrome A in the camera which I wished to use up, so I might as well trace the drawings on to cel, colour them, shoot, and see how it turned out.

"The use of cel greatly reduces the amount of work by eliminating the repetition in each drawing of non-moving parts," the book had told me. One thing the book *hadn't* told me was where to get the darned stuff. It was absolutely unobtainable in this part of the world.

In response to my heart-cry, John Daborn kindly gave me the address of a supplier in London. Meanwhile, however, I'd realised that in this particular case each drawing would have to be done in its entirety, whether on cel or not, and I had finished the coloured drawings on paper. With a cut-out port-hole over them, and by accepting a white background to the character instead of the darkness originally visualised, I hoped to get away with it. It was just an experiment, anyhow. I needn't be too fussy.

Timing checked! Drawings numbered! What was I waiting for?

A SYNCHRONISER FOR THE GEM

(Continued from page 679.)

Gem. They need to be well insulated inside the Synchroniser—small porcelain heads were used—for heat tends to melt insulation in time. The wires to the rocking arm need, of course, to be very flexible.

In use, the speed control of the projector is turned to full speed, and the synchroniser takes over when the tape recorder is switched on. On first testing the synchroniser it was found that the spring controlling the sliding arm needed careful adjustment to produce the most suitable tension. An occasional drop of oil on the capstan bearing is required now and then.

The unit is finished in crinkle black and natural aluminium, scratch-brushed and—as you can see from the photographs—looks an attractive job. Performance matches looks, for Mr. Phillips tells me that there has never been the slightest mishap with it.

A carefully simulated bout of peevishness on my part had successfully driven the family to bed early. The servant was safely out of the way. Shooting could begin!

There, that was it! The animation desk was securely fixed to the kitchen bench—the marks would hardly show afterwards. A chair at each side adequately supported the lighting unit: two 100 watt pearl lamps in powdered-milk tin reflectors. The camera was set up. The first drawing was on the pegs.

Angle checked! Distance measured and parallax correction set! Line-up correct! Aperture $f/1.9$ at single frame! Hm!—I had rather overlooked that point—it would mean threading one arm between the tripod legs in order to change the drawings on the pegs. Still, there weren't so very many of them; I'd just have to be careful to avoid any accidental knocks. I would start with a face-in. . . .

"Daddy! I can't sleep! I didn't have my Ovaltine. Can you bring me some now, please? I've got an exam. at school tomorrow and if I don't sleep. . . ." This from young Marilyn. "And while you're about it, you can bring me a small pot of tea." No prizes are offered for guessing who that was!

Peace at last! Midnight—and things going nicely. Off port-hole, change drawing, on port-hole, click! Off port-hole, change drawing, on port-hole, click! There was quite a rhythm to it. True, my eyes were getting tired and my back ached due to the awkward manner of changing the drawings, but if this proved to be a success, I'd build a proper animation table with all the trimmings, then it would be easy! "Ah! A twelve-frame hold on that one. One, two, three, four, five. . . . Curse the dog!"

My wife's—yes!—my wife's great clumsy Alsatian (a female, too, incidentally) had exuberantly swiped the rear leg of the tripod with her tail.

I haven't quite abandoned the idea of taking up cartoon filming, but I think you'll understand why Bill Bobstay is, for the present, in a state of suspended animation. What has Stuart Wynn Jones got that I haven't? He's single, isn't he?

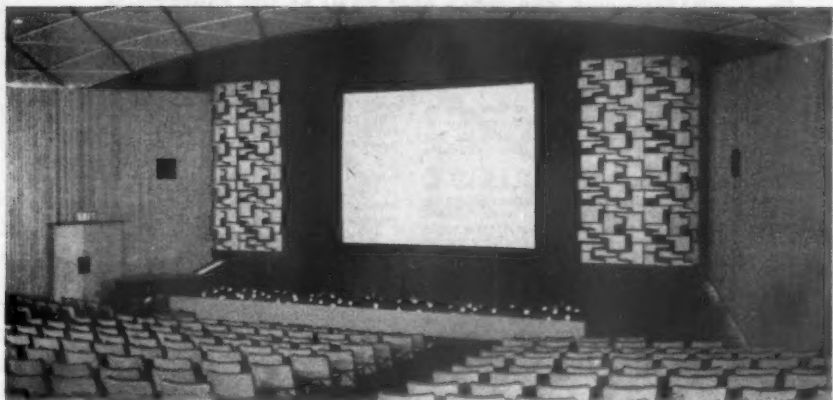
PATHSCOPE COMES BACK

At last! As we go to press it has been confirmed that the reconstruction of the Pathscope business in Great Britain has now been completed. The new company, Pathscope (London) Ltd., expect to move from the North Circular Road, Cricklewood, N.W.2, to premises in central London, but in the meantime all enquiries should be addressed to them at Cricklewood.

Most of the 9.5mm. Kodachrome films have been processed, and processing of the SX and VF pan stocks is to start soon. Fresh supplies of 9.5mm. Kodachrome and monochrome films will be in the shops within the next few weeks, but there is no mention of Pathscope Colour (PCF), arrangements for the processing of which have yet to be completed. (But Microfilms Ltd., of 19 St. Andrews Street, Dundee, are co-operating with an associated laboratory in processing PCF at a charge of 12s. 6d., and will return the empty chargers.)

Pathscope (London) Ltd. say they will continue to market 8mm., 9.5mm. and 16mm. Pathscope products and will in due course introduce new items here. They add that some months must necessarily elapse before the organisation is working smoothly, and they ask customers' forbearance.

This Screen Reserved for YOUR Film?



It could be, you know. It's the screen at the National Film Theatre, of course, where the A.C.W. Ten Best Films are every year shown for a season under first-class conditions. The closing date for the 1960 competition is drawing near. All entries must be in our hands by Dec. 30th. An entry form is overleaf.

But perhaps you are one of the few who take the view that there is something almost indecent about an amateur film being shown in public to an audience which pays for admission; that it is unethical for it to be shown on television; that all this publicity, with its suspicion—more than a suspicion—of commercialism is alien to the spirit of amateurism? We can understand that point of view and are quite sure that those who hold it are utterly sincere. But they are wrong.

There are many facets to amateur cinematography—that is one of its attractions. You may get most pleasure from, for example, working with equipment and of evolving ways and means of getting it to produce the effects you want. You may be interested only in family and holiday filming, in which case you might well feel that a public audience would be an unwarranted intrusion on your privacy. The chances are that if your taste does run on these lines, you feel a little guilty about it, but you would be foolish to entertain such thoughts, and certainly there is no need to get on the defensive. The means by which you get the greatest satisfaction from amateur cinematography are your own affair entirely. No one has the right to dictate to you. The movement needs amateurs of all persuasions. New developments and advances in design and technique are influenced as much by the ordinary user as by those whose films achieve distinction.

Nevertheless, this feeling of guilt persists and is largely responsible for the accusations of commercialism which are sometimes levelled against those who get their pleasure

from movies in a different way from yourself. It must be remembered that film making is a form of *communication*. You may prefer the communication to be limited; you may want to reach only your family and friends. That is a perfectly valid preference, but the preference which demands a wider audience is no less valid.

For the Oscar winning films we seek to provide the biggest audiences which can be assembled, in cinemas, local halls, via television and via the press. More Ten Best films are seen by the public than any other amateur films. They are widely circulated overseas; indeed, there are few countries to which they have not penetrated. More Ten Best films are televised than any other. More are discussed in the press, which frequently gives them pride of place.

For example, the *Liverpool Daily Post's* film critic headlined a recent presentation at Birkenhead ("These films are good," he wrote, "but there are three which are quite outstanding"); his reviews of current professional offerings followed on his criticisms of the current Ten Best. And it is not only the Oscar winners which command attention—attention which provides so valuable a stimulus not only to the producers but to the amateur film movement as a whole. The Star awards are also widely reported in

local newspapers throughout Great Britain. If you aim at getting to the top, you can't afford to neglect the opportunities offered by the Ten Best competition.

The ten silver Oscars are won outright each year, becoming the winners' property, and a leader is awarded for all films gaining One, Two, Three, Four or Gold Star commendation.



The ten Oscars which each year go to the producers of the Ten Best. Titles of the films and the names of the producers are engraved on the base.

CUT OUT

Entry Form

AMATEUR CINE WORLD TEN BEST FILMS OF 1960 COMPETITION

1. Each film must be accompanied by an entry form. Additional forms can be obtained from A.C.W. (i.e., please) if you wish to enter more than one film or do not want to cut your copy of A.C.W.

2. There are no classes: any number of films may be entered by bona fide amateurs working on their own or in clubs or groups. An intending entrant who has any doubts about his amateur status should submit full details to the Editor and request a ruling.

3. Any film, of any length, subject or gauge may be entered; it may be in monochrome or colour, silent or sound (optical, stripe or tape). Each entry should preferably have been produced in 1960, but if it was made before this, some work must have been done on it during 1960, e.g., re-editing of a sequence, insertion of retakes, new titles, etc.

4. Adequate cue marks must be provided on all tapes (and films if accompanied by tapes), and instructions given for maintaining sync. Commercial records may not be used for sound tracks on tape or film. Only records from libraries represented by the Sound Film Music Bureau may be reproduced, and the use of these must be authorised under the terms of the scheme operated by the Bureau for amateur film makers.

5. Overseas entrants are required to pay Customs dues where necessary and are advised to send entries by parcel post (air or surface).

6. Amateur Cine World reserves the right to make copies and frame enlargements at its own expense and to make the winning films available for public exhibition in the United Kingdom and overseas, but the copyright of every film remains the property of the owner of the film.

7. All films and tapes will be handled with great care while they are in the possession of Amateur Cine World and projected on tested equipment by experienced operators, but Amateur Cine World cannot accept responsibility for loss or damage.

8. Entry forms and films must be despatched to reach Amateur Cine World by 30th December, 1960. Unless there are exceptional circumstances, any film arriving after this date will be returned unscratched.

9. Receipt of all entries will be acknowledged.

10. Full particulars of the results and details of the London premiere and of nation-wide exhibitions will be published in Amateur Cine World.

11. Editor's decision in all matters relating to the competition is final, but entrants are always welcome to express their views.

TITLE..... LENGTH.....ft

GAUGE.....mm. FILM STOCK..... ORIGINAL OR COPY..... SILENT OR SOUND.....
(If sound, specify S.O.F., tape or stripe)

CAMERA.....EXPOSURE METER.....TRIPOD.....

TITLES.....TITLING LETTERS BY.....TITLER.....

SOUND EQUIPMENT.....RECORDED BY.....

If you wish to add further information about your film, please do so on a separate sheet.

To Amateur Cine World, 46-47 Chancery Lane, London, W.C.2.

I enclose: (1) Postal order/cheque (made out to "Ten Best Competition") for 5s. as entry fee for above film. (Stamps should not be sent.)

[NOTE: If more than one film is entered, entry fee for the first film is 5s. and 3s. 6d. each for all others. Each film must be accompanied by an entry form. See Note 1 above.]

(2) Stamped addressed label for return of film.

NAME (if entry is a club film, please give names of director and club)

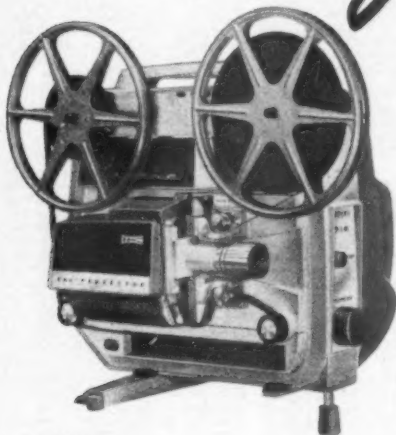
ADDRESS (if club film, please give address for correspondence if this is different from club headquarters address)

This film was produced by me/my club without professional assistance (except for processing/titling/recording) and I/we received no financial return for its production. The copyright in it is my/our property. I accept the conditions of entry (specified above) to the Amateur Cine World Ten Best Films of 1960 competition.

Signed.....
(Individual or Club Secretary)



THE MODERN ARISTOCRATS
OF
CINE EQUIPMENT



Revere
combines in fine harmony
ELEGANCE of styling &
QUALITY in performance

XP-718 8mm CINE PROJECTOR

with a ZOOM or STANDARD Wollensak lenses

Compactness

The projector is contained in its own unbreakable yet light "Royalite" case. No spool arms to unfold or stow away.

Bright Picture

21-5V. 150W. mirror lamp is fitted.

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NEWSREEL presenting club activities

Reports and stills on personal and club productions are welcome,
Address on page 649.)

At the request of an amateur in New Zealand who emigrated from Ayrshire some years ago, members of Ayrshire C.C. are making a short film of Kilmarnock and Troon; this in addition to five films they hope to produce during the winter; film stock provided. Not bad for a club less than one year old! Visits to other Scottish clubs and informative lectures have been arranged, and beginners will be specially welcome. (M. A. Osborne, 31 Beresford Terrace, Ayr.)

When City of Belfast C.S. screened their 8mm. summer productions, *Boomerang* and *Rondo*—the latter an experimental film in monochrome—members of the film unit undertook to answer questions and related their experiences in making the films. Members are invited to make use of the club's cinema for private shows, except at weekends. (Wm. C. Pollock, 98 North Parade, Belfast, 7.)

Winter meetings arranged by the cine section of Birmingham P.S. include three on practical film making, the screening of *This is the B.B.C.* and *Flaherty's Louisiana Story*, and a competition evening. (E. E. Fritchard, Claremont Cottage, Brownhills, Staffs.)

WEATHER: IDEAL

Ten cars and a scooter arrived at Soas Moss for the first day's shooting of *Cheade & Gatley C.C.'s* club film. In seven hours of ideal weather, 4 minutes 10 seconds of film was shot; posed; on the second occasion, although the light was poor, the same length of film was shot in less time—but the explanation may be that fewer members turned up. Editing is proceeding and a title is being thought up; *Helping Hands* was proposed, but it has been used before for a more serious production. (Thomas G. Lewis, 12 High Grove Road, Cheade.)

In the first issue of their club magazine, Doncaster C.G. reproduce correspondence with Agfa Ltd. about the length of time taken to process Agfacolor in comparison with that taken by other firms. Agfa reply that they hope to overcome temporary difficulties and "have a more practical processing time in the near future". (F. K. Burton, 41 Sprotborough Road, Doncaster.)

Four meetings of Dunfermline & District C.C. are to be devoted to the showing of members' films; subjects of lectures to be given include "Documentary Production for Television" and "Tape Recorders and their Use". (R. McEwan, 70 Priory Lane, Dunfermline.)

NEW TROPHY

Members' film evenings are also a feature of the programme of Edinburgh C.S. who hold weekly meetings in their own well appointed cinema. A new trophy is to be awarded for the best family or holiday film; this is in addition to trophies for the best film, the best documentary, and the best entry by a novice. (Bill Christie, 23 Fettes Row Edinburgh, 3.)

Writing in the magazine of Finchley A.C.S., a member complains that when she arrived for a scheduled meeting,

the only activity was by a production team happily shooting away. Other members were just sitting it out, waiting for the tea break. Surely, she says, it should be possible to arrange on such occasions for an experienced member to talk to the non-active people, explaining the why and wherefore of what is going on. The club are taking notice.

The 8mm. club production, *Appointment with Destiny*, about an Egyptian princess who falls in love with a slave, will have s.o.t. with Norris projector and synchroniser. *To Camp with the Crowds*, a skit on camping, is being given a magnetic sound track transferred from edited tape. (John Hunt, Tudor School, Queens Road, Finchley, N.3.)

SPOTTING MISTAKES

At the opening meeting of Dundee C.S.'s winter season, the audience outnumbered the seats. Among the films screened was one by Carmyle C.S. showing the mistakes made by most cine users, how they arise and how they may be remedied; a commentary on tape was bang on. The club now possess an 8mm. editor for hire to members; time limit on all hired equipment, two weeks. (R. W. Glass, 4 Ralston Mount, West Ferry, Dundee.)

Four public shows have been arranged during the winter by Isle of Wight A.C.S., two at Newport and two at Ryde, in addition to 14 other meetings. At the first meeting of the season, when there was an audience of 100, members' holiday films on 8mm. were screened. (S. P. Morgan, "Herm", College Road, Newport, I.O.W.)

Members of Mercury Movies C.S. have contributed to the improvement of the club room by each buying, for five shillings, a seat from a disused cinema. Visitors are invited to drop in to meetings at the Drop Inn, Guiseley; Wednesdays, 7.30. Membership is rapidly approaching its maximum of 50. (N. Freeborn, Mayfield, Larkfield Drive, Rawdon, near Leeds.)

MISGUIDED MISSILES

Persistent bad luck and disappointments have held back the progress of Pegasus F.U. with their Special Air Force adventure film (April issue, p. 1119), and filming has been suspended until May. More actors are needed to play the parts of British soldiers. However, a float in the local carnival portraying a scene in the film, some of the cast being in German uniforms, attracted much attention and a few missiles from the market stalls; it gained second prize. Recruits for the cast should contact Derek Milburn, 1 Micawber Court, Windsor Terrace, London, N.1.

When the North Downs C.S. visited A.E.I.'s private cinema in Aldwyth, members were taken on a conducted tour of the projection installation and given the opportunity of comparing results from a normal 16mm. tungsten filament lamp projector with the 16mm. Xenon projector permanently installed there. Films screened included 16mm. CinemaScope.

Weekly meetings of Stokes-on-Trent A.C.S. (Wednesdays, Queens Hotel, Basford) include lectures on exposure, film construction, magnetic/optical projection, tape sync., and industrial filming, with visits to and by other societies. (Kenneth F. Jupp, 235 Chaplin Road, Dresden.)

After experimenting with the projection of 8mm. films at a throw of more than sixty feet, Potters Bar C.S. say they feel encouraged to show more of the smaller gauge at public screenings. Work on club productions is going ahead; *On Tap and Retribution* (8mm.) are nearly finished; the flyover construction film is keeping pace with the progress of the work, and shooting is about to begin on a new 16mm. production. (Ken Stephens, 25 Outton Crescent, Potters Bar, Middlesex.)

OBJECT LESSON

Two of the entries for St. James F.S., Southport, members' competition, both on 8mm., were of the same subject—a holiday in Spain and the Balearics—and both were taken at the same time; both had synchronised commentary and music on tape, and a comparison of the different methods of approach and presentation provided an interesting and instructive object lesson. The judges decided that Henry Laycock's entry, *The Enchanted Isle*, showed greater care in scripting and editing, and awarded him the Ashby Ball trophy. (D. M. Drury, 43 College Road North, Blundellsands.)

Swan Productions A.C.G. Ten Best show was the first ever in Birkenhead. The society's recent activities have included a demonstration of Cirse-second, a programme of Grasshopper films, and a visit to the Granada T.V. studios. Scripting is in hand for a thriller to be shot during the winter. (J. G. Crellin, 3 The Wiend, Rock Ferry, Birkenhead.)

SKILFUL EDITING

A first ever showing of the Ten Best has also been arranged by Stockport A.C.S. for April. I.A.C. prize-winning films have been booked for the New Year. A programme of excerpts from classic films, including *The Overlanders* and *Great Expectations*, provided an instructive demonstration of skilful editing. (Peter A. Marsh, 5 Chippenham Avenue, Offerton Fold, Stockport.)

The first production of United Republic Pictures (Amateur 9.5mm. Productions), *Nightmare from the Past*, being nearly finished, they are engaged on scripting a second horror film. Users of all gauges are invited to join. (D. J. Pratt, 6 Tower House, Swift Road, Woolston, Southampton.)

In addition to awards for the best story and documentary films, Torbay A.C.C. will this year provide a Novices cup for the best film by a member who has not previously entered a cine competition. The club production, *One Good Turn*, is now finished and ready for entry in the next Ten Best. A cordial welcome will be given to new members. (Philip Lind, 31 St. Marychurch Road, Torquay.)

As a first step to more active participation in club affairs by lady members, particularly on the social side, Queensland A.C.S. have formed a ladies committee. (A. W. N. Lettice, Box 1189, G.P.O., Brisbane.)



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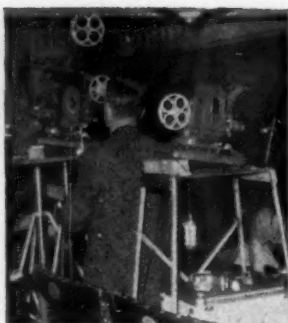
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Projecting the Gold Cup films in Sydney. 2in. lenses from 16mm. B. & H. projectors are used in the two 8mm. 750 watt Showmaster machines seen here. Present at the show were the Hon. P. N. Ryan, Minister for Public Works, N.S.W., and Mr. R. V. Jackson, N.Z., Senior Trade Commissioner.

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PHANTASM, one of the current A.C.W. Ten Best, by F. O'Neill, of Dunedin, New Zealand (a fully illustrated account of its production will be published in our columns shortly) was the popular winner of the Gold Cup and a 16mm. Pathe Webbo Special in this year's Australian A.C.S. Gold Cup competition, the 21st of the series. The 1958 Ten Best winner, *A Bench in the Park*, by Dr. and Mrs. Julius Sergay of Johannesburg, came top in the fiction section, winning a silver tray and 50 guineas cash, and *Cairo* by B. T. Smith, also of Johannesburg, Gold Star, 1957 Ten Best, emerged first in the documentary class, gaining a silver cup and 50 gns. The Scottish Amateur Film Festival prize-winning film, *70 Degrees North* (a day with a fishing trawler off the coast of Iceland) by Foursquare Productions (Gt. Britain) headed the documentary section—cup and 50 gns.

Best 16mm. film from Australia: *The Blue Barrier* (a re-creation of a memorable event in Australian history, the crossing of the Blue Mountain range into Victoria) by Ian Lowe of the A.A.C.S., Sydney—cup and 50 gns. Best Australian 8mm.: *The Wanderer Butterfly* (its life cycle, largely in B.C.U.) by L. K. Anderson of Adelaide—Elgeet viewer.

The Gold Cup competition rapidly grows in stature. This year it attracted 60 entries (18 more than last year). Half came from Australia and the rest from South Africa (8 films), U.S.A. (6), Gt. Britain (4), New Zealand (3), Canada (1), India (1), Ireland (1), Burma (1) and Brazil (1). One of its major attractions is the value of the prizes offered—this year a total of £500. Another is the scale of the public presentations of the prizewinning films, which were shown for three evenings in Sydney's largest hall: it seats over 1,000 people. The quality of the 8mm. projection was particularly impressive: 6ft. picture at a throw of 70ft. from the A.A.C.S.'s two special 8mm. Bell & Howell Filmos (American Showmasters, to be exact), with 750 watt lamps and standard 2in. lenses from the 16mm. B. & H. projectors.

The club's 16mm. projector is a much modified B. & H. 601, fitted with an Australian-made magnetic playback attachment, which plays back through a tape recorder, with amplification through the projector amplifier. It has a special variable speed motor, and a strobe on the recorder is illuminated from both the 8mm. and 16mm. projectors.

RED-LETTER OCCASION

A red-letter occasion for Bristol C.S. was the extra meeting arranged for a visit by Grasshopper John Daborn, who brought his own classic, *Two's Company* (animation with live actors) and two films by Herman (*Oh Suzanna*) Wuyts, *Raga to a Red Rose* and *The Magic Ring*, remarkable in concept and extraordinary technique. In the latter colour and monochrome are mingled even in the same frame. On an 8mm. evening members had an opportunity to contrast their own work with the artistry and craftsmanship of Riesel's *Blind Faith* and *Vienna To-day*. It gave little cause for complacency, but much encouragement. (D. E. Stevens, 31 Wellington Hill, Horfield, Bristol, 7.)

At a series of lectures in the technical

college, the Witney C.C. production, *Peace in Our Time*, was used to demonstrate the essentials of amateur film making. Plans are afoot to extend the technical college buildings and to provide a fully equipped room for the club; meanwhile they meet in the Garden room at the back of the Fleece hotel. (Claud Pratt, Fleece Hotel, Witney.)

A feature of the 12-page journal of Durbas A.C.C. is a centre-page spread giving full details of the programme for the next meeting, names, addresses and telephone numbers (Bus. and Res.) of officers of the club, and telephone numbers of committee members. Full and up-to-date information of this kind, particularly telephone numbers, can help a lot in keeping members in touch, and save time in organising special events. Commenting on family

films, the journal points out that even without a story basis, a record of family doings can be made interesting if it comprises short, interesting and humorous sequences with a happy commentary. (F. E. Kerrin, 85 Chelsea Drive, Durban North.)

The journal of *Clare 8mm Club* (Durban), friendly rival, which has a similar insert of club information, addresses a page to newcomers who are reluctant to bring their work for screening because they feel it would show up badly in comparison with films by more experienced members. More can be learned, says the writer, from a discussion of a not-so-perfect film than from a polished masterpiece, and advice by experienced members can often benefit not only the beginner but others who are eager to pick up ideas. Besides, the club is not out to encourage people who come merely to see a film show. (A. Brodie, P.O. Box 207, Durban.)

CHECK THAT CLAW!

A roll of film passes through the camera only once, says the journal of Florida C.C., but is projected many times. Consequently the projector claw suffers much more wear than the camera claw, and you owe it to your films to check that it remains in good condition. If in doubt, contact the technical sub-committee, who meet every month and are only too glad to help. (J. Peitz, M.O.T.H. Hall, Florida, Transvaal.)

The annual Films of the Year exhibition of Johannesburg A.C.C. will be held in the University Great Hall on 15 and 17 February, 1961, when trophies will be awarded for the best 16mm. and 8mm. films; best film by a lady member; the best novice's film; the best family film; and the best film dealing with South African flora and fauna. (Mrs. N. D. Van Staden, P.O. Box 11180, Johannesburg.)

A practical demonstration of a camera box for underwater photography was given to Pretoria C.C. in answer to an enquiry at a previous meeting, by Mr. Brown who screened a film, *Down Davey Jones Way*. Underwater scenes at the Durban aquarium were also shown by M. Graham. (A. C. Welch, P.O. Box 2367, Pretoria.)

TOO MANY FILMS

Deploping the tendency of movie clubs to develop into film societies, the president of Christchurch M.C. urges members to give more support to club competitions. Only nine entries in all were received for the Ian Little cup competition, and only two of them were from Christchurch. However, on a members' own evening, which continued until 10.45 p.m., sufficient films were handed in for two evenings' entertainment, and even then some members had more in their pockets "just in case". In all, 14 films were screened, 9 on 8mm. and 5 on 16mm. (A. H. Rees, 146 Grays Road, Christchurch, N.Z.)

When Canterbury Bankstown C.C. entertained the Wollongong 8mm. M.C., the guests presented each member with a souvenir programme of the evening. A film of the Barrier Reef with sound on perforated tape aroused much interest; a documentary on the making of steel was successful despite the difficulty of hard contrasts (Merv Cahill, 67 Defoe Street, Punchbowl, Sydney.)

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OUTDOOR RECORDING

At meetings of Croydon C.C. several talks and discussions have centred round the use of tape with film. Stereo models have been demonstrated by Grundig Ltd., and a talk given on methods of recording out of doors. On 6 December it is hoped to arrange a demonstration with the aid of a vehicle equipped for outside recording. (C. Haydon Brash, 6 Blenheim Park Road, S. Croydon.)

In the magazine of No. 3 Cine Circle 9.5mm. and No. 1 Tape Circle, Don Jeater describes at length experiments in stereo with two recorders; a bit Heath Robinson and slightly complicated, he admits, but it works. Understandably in view of 9.5mm. difficulties, many members have swung to 8mm., but reluctantly. (Stan Smith, 5 Westbourne Place, Hove 3, Sussex.)

On their second studio night, Cape Town P.S. (Cine Section) screened the first of their club film and completed shooting with scenes involving a policeman, a nurse, and a body. (Mrs. Sally Bagnall, P.O. Box 2431, Cape Town.)

ZOOM BOOM

The boom in zoom in America brings outspoken comment in the bulletin of Metro M.M., Toronto: "The zoom lens has a very limited application and has to be used very sparingly since it is not a substitute for the prime lens. It definitely won't make you a professional. Your films will look just the reverse if the zoom lens is not used with respect. Nevertheless, the new cameras are worth looking at." (Derek Davy, Box 264, 98 Thistle-down Blvd., Thistle-down, Ontario.)

Writing in the Bulletin of Melbourne 8mm. M.C. Keith Mansie, a regular competition judge, takes an opposite view, arguing against a system of marks for audience appeal, photography, continuity and presentation. You can't assess film quality in terms of figures, he says; there should be more stress on audience appeal rather than less.

"There's nothing remotely nebulous about audience appeal. It's a bland combination of all the technical, dramatic and artistic know-how that the director, his cast and assistants put into it, plus the scriptwriter. The well-informed filmgoer recognises it immediately. The word is really quality, what Elinor Glynn described as 'It'."

NEW CLUBS

Newly formed Preston & District C.C. meet each Wednesday at the Photocentre, Glover Street, at 7.30. (R. Westworth, 95 Manor House Lane, Preston, Lancs.)

Advice and help from established clubs will be welcomed by R.A.F. Tangmere C.C., newly formed and wholly 8mm. at the moment. (A. M. Currie, R.A.F., Tangmere, Chichester, Sussex.)

A cine section has been formed in the Clevedon Camera Club. Meetings, on alternate Tuesdays in the Community Centre, will be designed to interest and help 8mm. beginners. The membership fee for the Community Centre (10s. p.a.) includes camera club subscription. (M. H. Allen, Woodmount, Linden Road, Clevedon, Somerset.)

No amount of technical skill can put 'it' into a show." (G. Coulton, 130 Regent Street, Preston, Melbourne.)

There is plenty to do in the winter months to improve the films you took during the summer, says the Bulletin of Auckland 8 M.C.: titling (use background pictures from calendars and magazines); making a tape commentary; cleaning films (carbon tetrachloride, with care); checking camera and other equipment. And, of course, there is indoor filming, at home and with the club's production group. (Eddie Evans, 54 Valley Road, Mt. Eden, Auckland, N.Z.)

FASTER COLOUR?

Quotation from a Kodak letter to Fort Worth A.M.C.: "We conduct a continual programme of research and experimentation in an effort to offer new and improved products, and it is quite possible that a faster 8mm. colour movie film may be available sometime in the future." First report on the new material (it is expected to have a speed of 23 A.S.A.) was published in A.C.W. last May. (August Bartholet, 1618, S. Jennings, Fort Worth, Texas.)

In reviewing the entries in the "My Pet" competition, Cape C.C. magazine (20 large pages) comments that the first film screened, *Yours Faithfully*, seemed to suffer no disadvantage by being in black and white; the lighting was a bit contrasty in places, but this would, of course, have been more serious in colour; and where there are heavy shadows, a reflector of white card could make all the difference. (Rex Muller, P.O. Box 1088, Cape Town.)

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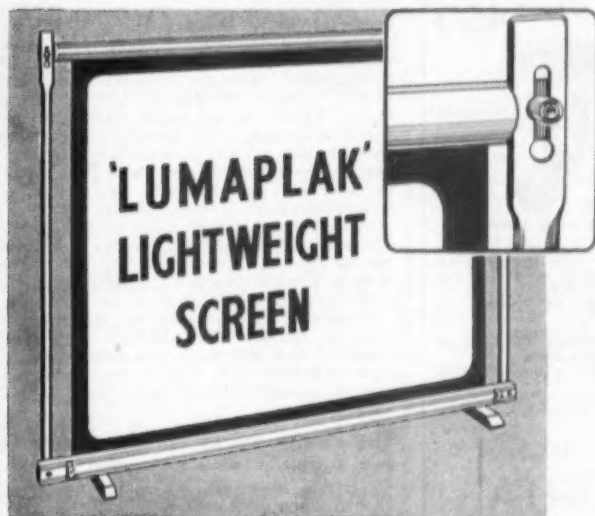
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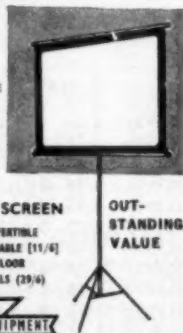
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COLLECTOR'S CORNER

(Continued from page 680)

limit myself to films made between 1918 and 1928, but this was an exception. For it was made by Maurice Tourneur. This charming story, based on an English folk tale, is brilliantly and beautifully made: so expertly handled that it looks like a production of 1925, so imaginative and delightful that there isn't a dull moment throughout its five reels.

Yet this is 1915—a period of long, static camera set-ups, theatrical staging and indifferent photography. What the Tourneur productions of the 'Twenties are like we will now never know. Thanks to the casual attitude of our American contact, *Lorna Doone* and *The Last of the Mohicans* will not be seen in this country. And no prints exist over here. It's a great shame, for Tourneur was obviously the outstanding figure of the early American cinema.

Incidentally, it rather looks as though the next series will be held not on Sunday afternoons, but on Monday evenings at 6.15 p.m. The Archive Series of classics will be screened at the 8.30 p.m. performance.

These new arrangements are scheduled to begin in January. So although you'll have longer to wait before the new series starts, at least we'll have extra time to track down the more elusive entertainment film of the 'Twenties!

THE TRADE TURNS ITS ATTENTION TO 8mm SOUND (Continued from page 666)

for playback, when it can be driven from the inching knob of almost any projector.

Other items? Noris have a 4-track tape recorder, the Electron, in which all four tracks can be played together, and one can re-record from one track to another. There were several animated viewers giving much cleaner, crisper pictures than we are used to and which are essential for checking lip-sync. Nizo showed a neat mirror plus ground glass screen unit which stands in front of the projector so that it can be used for editing. Elmo had a similar though smaller unit clipped on to the projection lens. The Kalimar 8 projector has the viewer built-in.

Finally, two items of not much apparent immediate connection with sound, the Kalimar Compact 8 and the Nikkorex 8 slimline, pocket-size electrically-driven cameras. But with these, and similar pocket size tape recorders, we could by next Photokina have 8mm. lip-sync. systems with the 8mm. virtues of small size and inconspicuousness. (Details of these cameras are given on page 600).

Summarising, it is clear that 8mm. stripe has arrived both as a projection system, and, in the Fairchild camera, as a lip-sync. shooting method for the ordinary amateur who does not want to make too much of a thing of sound. For the more ambitious who wish to make sound tracks of professional quality, manufacturers are just beginning to realise that a separate perforated medium is the only solution. And because in apparatus like the Nomad, this also suits the professional cinematographer and TV man, the amateur is going to benefit. It is to be hoped, however, that Magnacord and Siemens will get together; their new standards for a separate 8mm. film/tape are already so close that it would be a pity not to make them identical—and as soon as possible.

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New copy of Walton film "The Floorwalker"	£3 15 0
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Below is a complete list of prices and allowances for used films. We have not quoted prices for new films because these vary from distributor to distributor, and reference should be made to the distributors' lists. As a guide, the price of new 8mm. Movietone films is £4.0.0. per reel, new Walton films, £3.15.0. per reel. New Capitol films, £2.12.6. and £3.3.0. per reel.

	Price of used film	We allow for your film
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I COULDN'T TELL THE 8mm. FROM THE 16mm.

(Continued from page 669)

the runners-up, and was entertained the most by the winner of the Novice award, Harold Brayshaw's *After You, Mr. K.* (8mm.), which tells with gusto the familiar story of two young boys who dream they go off in a rocket. The model work is extremely good (model-making. Mr. Brayshaw tells me, is his other main interest), and some of the shots, such as that of a rocket passing over the tops of trees, are remarkably convincing. (This model, pulled along on a wire, was 3ft. long). The children are entirely unself-conscious.

Mr. Brayshaw had not worked to a script and did not use a tripod—but this was not obvious, and that, after all, is the test. He knew the general shape of his story in advance and took the trouble to find really effective settings (e.g., the local gravel pits for the intentionally underexposed scenes on the moon). He has made other family films; it was Sutton Coldfield C.S. which persuaded him to enter this one for the competition. Now he is working on a film about a monkey—a real monkey. I look forward to it.

The other outstanding 8mm. entry was Peter Boocock's *G.5.* Highly Commended in the Documentary Class, which records with loving care—and imagination—the building of a model railway engine. The model maker is shown inspecting a real G.5 engine—a nice touch—and the film ends with effective tracking shots of the model's trials. The commentary, however, is less successful: the broad North country voice would have been more acceptable had we seen more of the speaker, but the cameraman was at pains to exclude him wherever possible.

One other film, Derek Purslow's *The Runaway Train*—drawn directly on to 35mm. film and reduced to 16mm.—was a joy, but it's the 8mm. films I'll remember—particularly the ones I could not tell from 16mm.!

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8mm. enthusiast to film some of the more important matches of the South African rugby team touring Gt. Britain.—N. M. Allcock, c/o BP (NZ) Ltd., P.O. Box 936, Dunedin, New Zealand.

Instruction manual for 8mm. Ditar camera.—E. R. Tyler, 44 Balliol Road, Buckland, Portsmouth, Hants.

Wiring diagram of Gem projector and instruction manual.—L. Featherstone, 3 Timperley Gardens, Redhill, Surrey.

Back numbers of A.C.W.—N. Green, 18 Leadale Road, Leyland, near Preston, Lancs.

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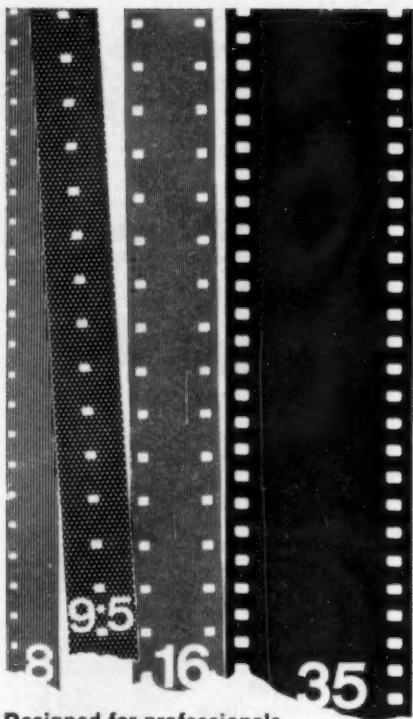


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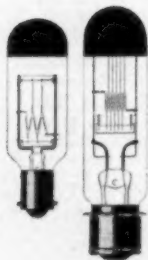
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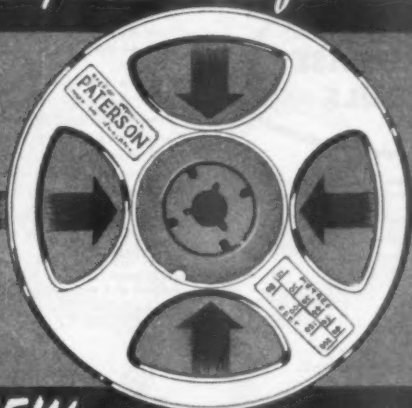
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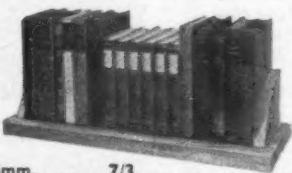
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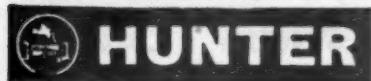
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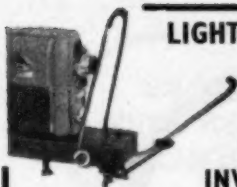


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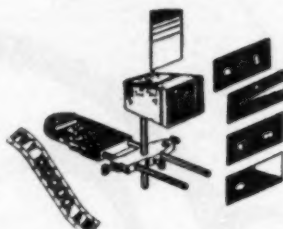
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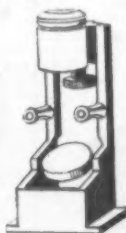
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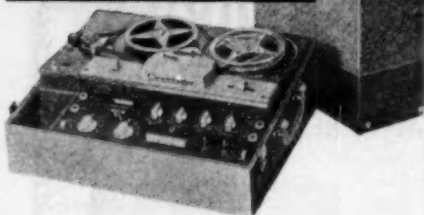
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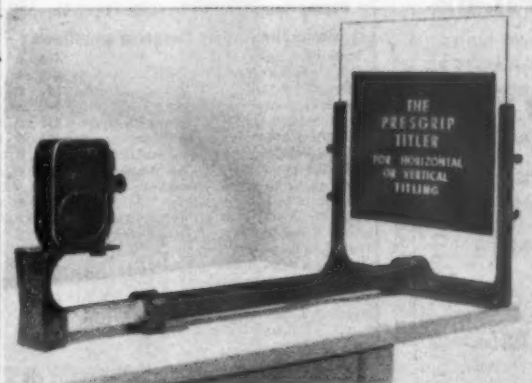
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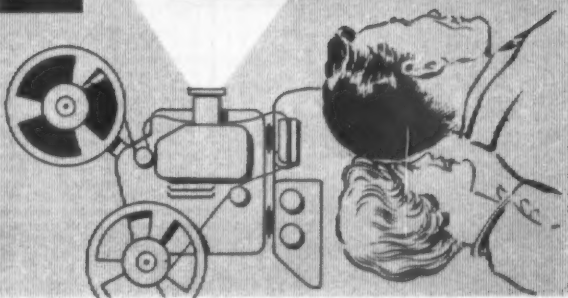
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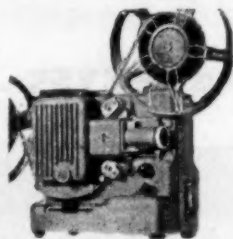
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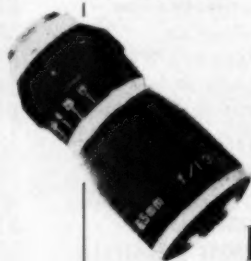
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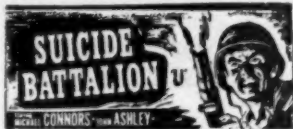
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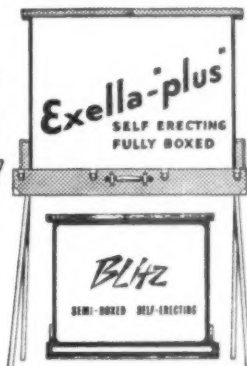
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